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The Living Gallery in Ashland presents new oil paintings by Linda Mitchell. See Artscene, page 28.

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ON THE COVER

The life of the local land was much different, not so long ago. A close look at the vanished is featured on page 8.

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The territories that comprise the State of Jefferson are remarkable for their ecological diversity, even in the current day. Still, an invisible emptiness pervades the region, from species lost that once were abundant. What has vanished here, and why, and what would happen if reintroduction was accomplished? Pepper Trail takes a look into history and possibilities.



10 Keeping Music Education Alive

Wild creatures are not the only thing disappearing locally. Music education in the schools is threatened with a similar fate in some places, as economic cutbacks rule the roost. Hoping to supplement the schools' remaining offerings, the Siskiyou Institute has been launched as one way of keeping kids' musical opportunities abundant. Eric Alan reports on the institute's modest beginnings.

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TUNED IN

Ronald Kramer

And You Thought Payola Was Illegal?

A recent article in the *Wall Street Journal* discussed complaints by record companies that the cost of "placing" music on radio stations had grown to intolerable proportions. Record producers were objecting to the fact that the largest commonly owned group of stations in the nation, the 1200 stations owned by Clear Channel Incorporated, had created music promotional arrangements which had vastly increased the cost that producers were paying to "promoters" to achieve placement of songs on Clear Channel stations.

You remember Clear Channel, don't you? I wrote about their broadcast station practices twelve months ago. This is the same company which, after assembling the largest group of commonly owned radio stations in the nation, purchased SFX Entertainment, the country's largest promoter of live music concerts. Many of the nation's premiere artists appear in concerts produced by SFX. According to Clear Channel, this was a reasonable business deal because of the synergy between broadcasting artists' recordings and their live concert presentations.

No Body in Particular Presents, Inc., a secondary sized concert promoter, sees things differently. They have complained to the U.S. Department of Justice that Clear Channel is using its radio stations to promote SFX concerts and refusing to allow No Body in Particular Presents to purchase equivalent airtime to promote their concerts. According to No Body in Particular Presents, it is effectively being shut out of the concert promotion business by Clear Channel's manipulative use of the Clear

Channel stations' air time. It has also been asserted that Clear Channel is "punishing" artists like Britney Spears for not using SFX for concert touring, by unfavorably scheduling her recordings on Clear Channel stations. Congressman Howard

Berman (D-CA) asked the Justice Department to investigate these allegations and the Department is currently studying the matter.

Some would argue that the efficiency of size, and the ability to coordinate different, related elements of a common business—the entertainment business in this case—leads to a better public result. Microsoft has cer-

tainly been involved in extensive litigation over its business practices and has argued that its size, in a business which must be heavily involved in research and development, has allowed it to bring innovative intellectual and scientific results, otherwise unattainable, to market. Regardless of your position on the Microsoft litigation, it is true that Microsoft has created a great deal of exploratory software product. Clear Channel, however, doesn't create anything. It doesn't produce new music; it doesn't create the art which is presented from a stage; and it really doesn't create a great deal of radio programming either. Rather, it is essentially a holding company which makes "deals"—brokers "connections" if you will—between the artistic creators whose work Clear Channel presents and the various venues (air waves or concert halls) through which that entertainment is publicly presented.

Clear Channel's arguments, and functions, are reasonably similar to the business dealings of the late nineteenth century

trusts whose activities stimulated the adoption of federal antitrust legislation. Its size and diverse holdings gives Clear Channel power to broker deals that competitive organizations, which lack the degree of horizontal integration in allied businesses can't match.

There is, however, one major difference. Unlike Standard Oil of 1890 or Microsoft in 2002, Clear Channel's core broadcasting business is federally regulated. At least the last time I looked, the federal government hadn't repealed the "public interest, convenience and necessity" provision of the Communications Act of 1934, which requires that a broadcast license be issued or renewed only when doing so advances the public's well-being. In other words, broadcast license isn't a property right; it is a public service privilege. Nor has the federal government repealed the section of the Act which bars issuing licenses to entities which engage in monopolistic practices. Indeed, all of the RKO General broadcast licenses were revoked by the FCC forty years ago because it was proven that RKO General was guilty of antitrust violations.

Clear Channel has an enormous amount of power over the radio services received by the American people. The size and scope of that influence is troubling at best. The bold revelation that the music which Clear Channel is presenting over its stations is not selected based on artistic merit but, rather, on sizeable cash payments for exposure, is a perversion of the public interest provision of the Communications Act. Indeed, if Clear Channel were taking payments for the broadcast of news stories instead of music, one would hope that the principle would be so starkly apparent that immediate license revocation would be initiated. (The Mutual Broadcasting System, a radio network which disappeared a few years ago, but which was convicted of taking payments from a Caribbean government in 1959 in exchange for favorable network newscast exposure, was harshly dealt with by the federal government in that instance.) In 2002 the dividing between music and politics is far more subtle than was the case in the mid-1900s when "June...moon" songs and straight-laced news were bright-line distinguishable. Modern rap music is harshly political and what now passes for news in many quarters is frequently sensationalized "infotainment." If a major broadcasting licensee's structuring

CONTINUED ON PAGE 17

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Diana Coogle

Nature's Little Gifts of Music

Nature is full of little gifts: the castanets of raindrops on leaves, the tympani-like THUMP-THUMP-thump-thump of grouse beating their wings against the ground, the warbling litany of raccoons, coo-oo-oo, through the woods at night, and the whistle of a wide-eyed doe, signaling caution, like a subdued train at a crossing, giving lie to the childhood myth that deer have no voice. Did those picture books with sheep that said, "Baaa" and dogs that went, "Bow-wow-wow" omit the voice of the deer

because their authors hadn't heard it or because they couldn't find an orthography for this beautiful, whistled exclamation?

A walk through the woods releases music as though the foot, now here, now there, triggers a music box. Step, and set off a series of staccato chords: Chkt! Chkt! Chkt!—a frightened deer leaping away. Step again, and set off a sudden, loud, sustained crashing, like a Jimi Hendrix solo: a bear startled into escape. Step again, and by the subsequent breathy sh-sh-sh-sh, like a thread pulled through the fingers, you'll know that a snake is slithering through salal. A lizard sounds like the same thing in rickrack.

Even a slight breeze will set the trees to talking, their creaks and squeals high along their trunks and branches, but windless days also have music. One hot, dry day last September, standing in a woods of mixed conifers and madrones, I heard a thin crackling, like a shower of very fine, broken, crystal glass or the violins at the beginning of *The Rite of Spring*: ch-ch-ch-ch. If the crows' feet that break out around smiling eyes made sound, it would be like this. Nothing moved. What could be making this sound? Suddenly, my eyes focused

on the madrone trunks in front of me, with their layers of older, darker bark, shaggy and brittle, curls that had dried and hardened, and the newly split, green bark beginning to curl back, exposing the beautiful red underneath. What I was hearing was the tinkling music of madrone bark splitting.

HOW DARE WE SAY ANY
CREATURE IS SILENT WHEN
THE TRUTH IS ONLY THAT WE
HAVEN'T HEARD IT YET?

How dare we say any creature is silent when the truth is only that we haven't heard it yet?

But it would be an unbearably noisy world if we could hear all the sounds nature makes, grass growing and flies mating and stars twinkling. Our selective hearing is necessary, but it leaves possibilities for more music than we usually hear. These sounds don't come to us as though we are in a concert hall, ready for the orchestra to begin. They come only when all the conditions are right and we are receptive and quiet enough to hear them. They are the little gifts of nature. ■

This essay comes from Diana Coogle's new book, *Living with All My Senses: 25 Years of Life on the Mountain*, available for \$14 plus \$3 postage from Laughing Dog Press, Applegate, OR, 97530.

FEEDBACK

Letter to the Editor

We've penned a couple of comments on "Forming Artistic Identity" in the August 2002 issue, in response to the anti-science, anti-rationalism tone of the article.

Before the rise of science and rationalism in the eighteenth century women had little chance to be anything other than a piece of child-bearing, laboring property. Women's place in the sun has risen as rational thought has displaced superstition and religious dogma (which, by the way, rely on "intuition" and "inner feelings," rather than hard facts, to validate beliefs). It is no accident that now that society is becoming more strongly influenced by science and rationalism women have far more opportunities (including artistic ones) than they have ever had before! Women should embrace science and all it provides, not avoid it. Want to live in a world dominated by "intuition" and "inner feelings"? Then try medieval Europe. How many opportunities for self-expression and growth did women have then?

Science gives us the chance to explore the real world in all its glory and awesome mystery. What is more inspiring than the rings of Saturn or the play of storms on a weather photo, or DNA maps proving we are related, literally, to every other living thing? Rather than creating a world "dull and mechanistic," science makes it a more enjoyable, infinitely unfolding place, if only one takes the time to learn. Darwin's bulldog, T.H. Huxley, put it this way: "To a person uninstructed in natural history, a country or seaside stroll is a walk through a gallery filled with wonderful works of art, nine-tenths of which have their faces turned to the wall."

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JEFFERSON PERSPECTIVE

Les AuCoin

Nuclear Threat on Wheels

The nuclear power moguls are hoisting George Bush on their shoulders for his successful campaign to send nuclear waste shipments to Nevada's Yucca Mountain.

Struggling to recover from Three Mile Island, the industry thinks the national repository at Yucca Mountain will create the impression that radioactive wastes gathering on-site at reactors will be removed. That's a fiction, but industry leaders are banking that the myth will bring a new lease on life to the moribund atomic power business. Dancing in their eyes is the prospect of a shift in public opinion toward "safe"

nuclear energy and the construction of a new wave of nukes from sea to shining sea.

But here's the dirty little secret: Yucca Mountain isn't big enough to handle all the nation's radioactive waste. Much of it will remain on site at reactors just as today. So much for a permanent storage solution.

The White House and the nuclear industry put enormous pressure on the House and Senate to pass this bill, which overrode the State of Nevada's veto of Yucca Mountain as the nation's first radioactive suppository, I mean repository.

That pressure may explain the House's 307 to 117 vote to approve the plan and the Senate's approval by a vote of 60-39.

For the Bush administration, a rebirth of the industry is another building block in an energy policy that promotes yesterday's environmentally risky fuels over new, safer ones. Bush scoffs at conservation and renewable energy as being sissified. It's as if the White House is saying, "Real men drill; real men support nukes."

Many members of Congress know bet-

ter but they voted to go along. Perhaps it was the promise of a presidential quid-pro-quo in an election year or maybe campaign gifts from the nuclear industry. And of course Yucca Mountain isn't in their state. NIMBY ("not in my backyard") is a familiar attitude in American politics and for years it blocked every attempt to settle upon a national dumpsite for spent reactor fuel. Until now.

66

**WE'RE PUTTING ONE OF OUR
POTENTIALLY MOST
DISASTROUS SAFETY
PROBLEMS ON WHEELS AND
CREATING AN ENVIRONMENT
AS TARGET-RICH AS A
CARNIVAL SHOOTING GALLERY.**

But here's the paradox: before the shipped wastes reach Yucca Mountain they must be transported, over thousands of miles of highways and rail lines—through or near countless population centers. We're putting the problem on wheels and

sending it through almost everyone's backyard before it reaches Nevada—if the shipments reach Nevada.

In 1996, six boxcars melted in a tunnel in a massive train wreck under Baltimore Harbor. What if they'd carried spent nuclear fuel? According to the Environmental Working Group of Washington, D.C., more than eleven hundred train wrecks occurred in Oregon in the last twelve years and 352 fatal tractor-trailer wrecks occurred in the state between the years of 1994 and 2000. Multiply those numbers by the number of states in the Lower Forty-Eight and you begin to see the magnitude of the problem.

Mind you, these statistics come from the pre-9/11 era. Now we are engaged in a "war on terrorism." One of the rules of war is to reduce the enemy's access to strategic targets. Here we are increasing it. We're putting one of our potentially most disastrous safety problems on wheels and creating an environment as target-rich as a carnival shooting gallery.

Nearly 800,000 Oregonians live within a mile of a nuclear transportation route. Almost 300 schools and 19 hospitals are located within the same distance.

The Environmental Working Group estimates that more than 16,000 radioactive shipments will pass through Oregon's corridors during the life of the Yucca Mountain program—if shipped by truck. If the deadly cargo goes by rail, 3,200 shipments will pass through or near Oregon communities. By whatever means the waste is shipped, ninety-nine percent of it will come from out of state. Oregonians will be at risk from waste created by others.

Communities along Interstate 5 south to Eugene will live within a few miles of truck shipments. Then the route switches to Highway 58 through Oakridge and picks up Highway 97 south through Chiloquin and Klamath Falls and on through northern California.

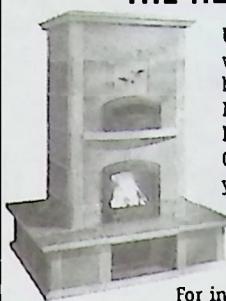
How does a state protect more than five hundred miles of highway from a terrorist act, and hundreds of additional miles of railroad track? Do we think we can station the National Guard along our transportation corridors? And who could stop an attack from a vehicle loaded with TNT?

Spent reactor fuel is extremely dangerous. One nuclear waste container could expose Oregon communities to 240 times the long-lived radiation released by the Hiroshima bomb—just one container. The state of Nevada estimates as many as 18,000 deaths within one year of a serious radiation leak from a single rail cask.

The White House and the nuclear industry are positively glowing with their political victory over Yucca Mountain. Time will tell if we end up glowing too. ■

Les AuCoin is a retired, nine-term U.S. Congressman from Oregon. He is the Glenn L. Jackson Visiting Professor of Political Science and Business Ethics at Southern Oregon University.

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The Lost World of the Klamath-Siskiyou

By Pepper Trail

Atearing sound ripped across the canvas-colored sky. The sow grizzly tugged her head out of the hole in the dead whale's flank and gave a warning growl to her two cubs, who obediently crouched down in the damp sand. The bear peered upward toward the sound and gave a woof of alarm as she sighted the gigantic black shape sweeping down upon her. With a last clatter of braking wings, a condor alighted atop the carcass of the whale. Ignoring the bear, the bird paced back and forth along the spine with ponderous dignity until it found a satisfactory patch of decomposing blubber and began its meal. Satisfied that the condor posed no threat, the grizzly dropped back to all fours, and she and her cubs returned to their interrupted feast. There was, after all, plenty.

This scene could have occurred anywhere along the coast of Oregon and northern California for untold thousands of years, up until perhaps 150 years ago. Grizzly bears and California Condors are just two of the species that the Klamath-Siskiyou region has lost in the past two centuries. Today, as area residents, scientists, and policy makers grapple with how to preserve and restore healthy environments, the questions must be considered: What have we lost? Why did these species go extinct, while others survived? What would our region look like if the lost species were restored?

What Have We Lost?

The first written accounts of the Klamath-Siskiyou come to us from Peter Skene Ogden, an explorer and fur trader employed by the Hudson's Bay Company who passed through the region in the winter of 1826-27. Ogden encountered grizzlies in the Klamath

Basin and the Rogue Valley, and indeed one of his trappers barely survived an ill-advised attack on one of the great bears. As the party followed Bear Creek north toward the Rogue, they startled herds of pronghorn antelope, who raced off across the level grasslands of the valley floor. From other sources, we know that to the south, bighorn sheep butted heads among the polished peaks of the Marble Mountains. Along the coast, sea otters were common, floating peacefully on their backs among the kelp, or vigorously hammering at mussels balanced on their chests. Gray wolves were common throughout the state, and California condors soared over

OF ALL THE ANIMALS
NATIVE TO THE
KLAMATH-SISKIYOU.
WHY ARE THESE
THE ONES THAT HAVE
GONE EXTINCT?



the coast, and probably inland as well. All these species are today extinct in the Klamath-Siskiyou.

The most famous resident of the lost world of the Klamath-Siskiyou was "Old Reelfoot," a huge silver-tipped grizzly who had been left lame by a trap. Old Reelfoot was reputedly a fearless and ferocious bear. His bad temper was no doubt due in part to his crippled foot and the many bullets he carried from encounters with ranchers: it is said that when he died, he had nearly a quart of lead in his body. Old Reelfoot was hunted by the region's white settlers for over 40 years until he was finally killed on April 10, 1890, in what is today the Cascade-Siskiyou National Monument on the Oregon-California border. His body reportedly measured twelve feet long, and weighed over 2000 pounds. Old Reelfoot was not the last grizzly from our region, however: one was reported as

still surviving in the Siskiyou National Forest as late as 1925.

The edges of the Klamath-Siskiyou were also home to one of the last, and most famous, of Oregon's wolves. This animal, an almost white old male called the Sycan Wolf, was trapped east of Fort Klamath in 1927. The trapper was an agent for the Biological Survey, carrying out the government policy of exterminating large predators that could pose a threat to livestock.

Why Did These Species Go Extinct?

Looking at the list of lost species, it is natural to ask: of all the animals native to the Klamath-Siskiyou, why are these the ones that have gone extinct? While the reasons are diverse, the essential common denominator is no mystery: intense persecution by settlers. With the exception of the California Condor, all the exterminated species on our list were avidly hunted: the pronghorn and bighorn sheep for food, the sea otter for fur, and the grizzly and the wolf as enemies. Even the harmless and inedible California Condors were shot by explorers and settlers impressed by their great size. This persecution combined with the biology of each species in individual ways to lead to extinction.

The California Condor and grizzly bear were vulnerable because they are huge



creatures with naturally long life spans, low reproductive rates and enormous home ranges. Their wanderings brought them into contact with the expanding settlements, even if the core of their ranges was in remote wilderness, and they exhibited little fear of man, having spent their whole evolutionary history at the top of the food chain. Each condor and each grizzly removed from the population took a long time to replace, and before long there were none left.

The pronghorn and bighorn had different problems. They naturally occurred in

relatively small, isolated populations in the Klamath-Siskiyou; the pronghorn in the bottoms of the largest valleys, and the bighorn on the high, rocky ridges. Pronghorns relied on speed to avoid predators, and bighorns relied on their inaccessible habitat. Neither strategy proved to be a good defense against hunters with rifles. Indeed, even the much more abundant and widely distributed elk were nearly exterminated by market hunters. The species became so rare in Oregon that elk hunting was totally banned from 1909-1932.

Finally, the wolf and sea otter fell victim to unrelenting human pursuit. The sea otter was a superbly adapted species found in abundance along the Pacific coast of North America as far south as Baja California before the arrival of Europeans. However, it could not withstand the uncontrolled onslaught of fur hunters, and was driven to extinction not just in Oregon, but throughout most of its range, by the end of the 19th century. Wolves, once the most widely distributed mammal in North America, suffered a similar fate, not because of the value of their fur, but because of the implacable hostility of the settlers. With the virtual extermination of their favored prey, elk, wolves in the late 1800s turned to livestock, particularly the enormous herds of sheep that grazed (and overgrazed) the mountains. Government agents and ranchers were determined to wipe out the very last wolf, and they succeeded throughout the entire lower 48 states by the 1960s, with the exception of a small remnant population in northernmost Minnesota.

Can (and Should) These Species Return?

Extinction, by definition, is forever. However, none of the species that have been lost from the Klamath-Siskiyou is extinct everywhere. Each of them could, in theory, return. But that can only happen if we decide that it should; none of these species could re-establish itself without our protection, and most would require our active assistance.

The complex issues involved in species return can be illustrated with the case of the gray wolf. Wolves have already returned to Idaho, Montana, and Wyoming through a combination of natural dispersal from Canadian populations and controlled reintroduction by the U.S. Fish and Wildlife

Service. In February 1999, a female from the Idaho population crossed Snake River and entered Oregon. A month later, she was captured by Fish and Wildlife personnel and returned to Idaho by helicopter. Since first return, at least two more wolves entered Oregon from Idaho.

With a growing Idaho wolf population numbering more than 250 animals, clear that more wolves will disperse to Oregon. Policy-makers and local residents statewide are now struggling to come up with an appropriate response. Ecologists and environmentalists generally welcome the return of wolves, pointing out that the absence of this predator has created a found imbalance in the food chain. People in the nature tourism business are enthusiastic, aware of the millions of visitors a year that reintroduced wolves add to the Yellowstone economy. However, many ranchers, hunting groups, and local politicians are opposed to the return of wolves, concerned that wolves will attack livestock or decimate elk populations.

Experience in the northern Rockies provides an objective basis for estimating livestock losses and effects on elk populations due to wolves. Over the first 15 years of the wolf reintroduction program in Idaho and the Yellowstone region, livestock losses from wolves averaged about five cattle and five sheep per year; this is less than 1% of total livestock losses during that period. Moreover, livestock owners were compensated for their losses through a program coordinated by private environmental groups. Studies of wolf-elk interaction in Yellowstone indicate that while elk populations may decline by 10% due to the presence of wolves, fawn survival and overall population health will actually increase.

Given the large roadless areas still present in the Klamath-Siskiyou and healthy populations of elk and especially deer, there is every reason to believe that the region possesses the ecological qualities needed to support the return of wolves. The question is not whether wolves will survive; it is whether we will allow them. Wolves, and the other lost species waiting in the shadows of extinction, await an answer.

Keeping Music Education Alive

With arts funding in the schools on the wane, the Siskiyou Institute aims to provide musical opportunities for kids beyond classroom walls.

By Eric Alan



MUSIC'S PLACE
AS A PART OF
FORMAL EDUCATION
IS UNDER SIEGE.

Music is an essential heartbeat of culture. Across boundaries of society and time, its melodies and rhythms have been an integral part of human expression. Music provides solace, joy, communication, relaxation, stimulation, passion and more. For many, it has such an integral, multi-faceted richness that human existence without it is unthinkable.

Yet, as another school year begins, music's place as a part of formal education is under siege from economic cutbacks and the underlying sense of priorities they reveal. In many places, art and music programs are among the first to suffer cutbacks—judged not as fundamental to the core of education as other, more “practical” subjects. For music student or music teacher, times are tough within the traditional school system. “Nobody has any hope of getting a job in the public schools in music anymore,” says Kristina Foltz, classical pianist and artistic director of the newly-formed Siskiyou Institute, a nonprofit organization which aims to fill part of the musical gap. She shows compassion for those teachers still walking that eroding road. “I’m sure that music teachers are doing everything they can, and doing a great job. But there’s just not enough of them, and they’re spread too thin.”

This challenge is coupled with the subtle side effects of the ubiquity of recorded music in the modern day—a wonderful invention, perhaps, but one that also can turn music into passive, second-hand entertainment rather than a creative, participatory experience. This passivity may or may not result in the existence of

Siskiyou Institute artistic director Kristina Foltz, along with Alexander Tutunov.

fewer players, but it surely has changed the experience for performer and listener, and the dynamic between them. Foltz notes, “In the [classical music] recording industry these days, everything has to be note-perfect. So a typical recorded piece will have, like, 136 splices. And that’s not what you hear in public. And it takes away the continuity and flow of what happens—that kind of energy that happens from beginning to end in a piece when you play it in public. So we’re getting a distorted concept of what music is. It’s not this digital, mechanical process. It’s really a human event that happens.” Almost no recording of classical music is done live anymore, she says; and in the quest for a certain captured correctness, something deeper and less tangible is lost. “When people get out there, and they get to actually play in public, amazing things happen to them, beyond their control. It’s incredible: something about that flow, that synergy that happens with performer and audience.”

In recognition of the power and beauty of that synergy, and of the need to supplement the school system’s musical offerings, the Siskiyou Institute is being launched, albeit in an initially modest way. Foltz, along with her partner Alexander Tutunov—also a highly accomplished classical pianist—had previously held successful piano workshops in the Siskiyou Barn near Ashland. Barns and classical music have rarely been mentioned in the same breath, but this one happens to have a fine seven-foot piano and intimate seating for seventy in a quiet, beautiful location. So, given conducive conditions in a rare venue, thoughts of a larger institute began to organically grow. “We got the idea with [Siskiyou Barn owner]

Rick Soued," says Foltz, "just hearing again about how the education money is running out." So the Siskiyou Institute was envisioned and founded as a nonprofit venture, and the Board of Directors formed. It's comprised of Rick and Joanne Soued, Greg Frederick from Southern Oregon Public Television, Carolyn Federico, and Jim Whittaker—himself a pianist and a parent of two girls who are music students as well. Additional work is also being done by publicist Dayna Hankins, and administrator Gina Pritchard. Assuming sufficient local money can be raised, the institute's initial offerings will be funded by a \$5,000 matching grant by the Nellie Tholen Fund of the Oregon Communities Foundation. It's all a small step towards filling a potentially large need.

The institute aims to provide young, devoted music students an opportunity for experience through a forum that addresses the synergy, the growth only available in public performance: master classes. In a master class, the teacher (a performer themselves) begins the workshop with a concert of their own. Then, throughout the workshop—a full weekend, in the Siskiyou Institute's case—students have their own turn in the spotlight. There, the student has a chance not only to play, but to be critiqued by the master teacher in front of fellow students and public audience alike. It's a crucible of growth and challenge like no other.

"The teacher comes out and really gives them a lesson, but addresses issues for everybody: for piano teachers, for listeners," as Foltz describes it. Any variety of subjects might be addressed, from technique to tone, breathing to stage fright. Whatever needs to come up will come up. And no matter what level of accomplishment a student is at, they're always deemed ready for public performance. She says, "No matter what level they are, we like to get them out playing in public right away. When they're young, they don't realize it's scary."

Perhaps. But at some point, for almost every performer, fear pokes its beastly face into view, and must be dealt with. The fear may even be a vital factor in the success of master classes, in many cases. Foltz

reports, "You see amazing changes that don't always happen in private lessons. Maybe because the students are scared out of their wits. It's a lot of pressure," she admits. "But they really rise to the occasion. Something about being in front of an audience: they turn into little angels." They do, that is, if they're the focused young students at which the institute is aimed. A student of lesser dedication might decide to do something else next time, instead.

The Siskiyou Institute's first season of offerings will be centered around an expansion of the piano workshops which first triggered the idea of an institute. Foltz and Tutunov will open the series as master teachers themselves on August 31-September 1, with a weekend workshop centered on Beethoven, spanning his whole life and his three style periods. In the opening concert, called *Beethoven: The Bridge to the Romantic Period*, Foltz and Tutunov

SKILLS LEARNED
IN THE ACTIVE
STUDY OF MUSIC
ARE APPLICABLE
IN OTHER AREAS.



will each play two of Beethoven's piano sonatas, including his last two, which she calls "transcendental, amazing pieces." Saturday's sessions will feature a panel discussion about the three style periods, and then two master classes. The first will be for kids up to college age, playing Beethoven. The second, deviating from the focus on youth, will be for adults over thirty-five. "That's the only event we're doing that way," Foltz says. "But we had a lot of requests for that. They [the students] might even be local piano teachers." The inclusion of piano teachers as well as young students is a conscious choice, stemming from both the need and the specifics of the first grant. Nellie Tholen, for whom the fund was named, was a piano teacher herself, and the fund is oriented in that way.

Other fall workshops will branch out to include master teachers traveling from a distance, adding breadth and depth to the offerings. In the center of the fall series will be an October 4-5 appearance by Illinois pianist Lawrence Campbell, who holds high honors from Northwestern University and

Indiana University, and is current head of the piano department at Illinois Wesleyan University. For his own performance, he'll include Samuel Barber's Piano Sonata and Robert Schumann's *C Major Fantaisie*; then he'll delve into teaching the mysteries of touch and tone in piano technique to kids from junior high through college age. Then, on October 25-26, completing the three scheduled fall workshops, will be Rachelle McCabe, a Juilliard graduate who has performed concertos with numerous symphonies, has appeared on NPR's *Performance Today*, and is currently the head of the Oregon State University piano department. She'll be giving a master class for children, and having an open discussion session with local piano teachers, after giving an opening concert that will include Rachmaninov/Corelli Variations.

From this piano-based beginning, other musical experiences will most likely grow. Three more programs are planned for the spring, with a wider focus. One spring plan is to have a chamber music workshop, bringing pianists together with other instrumentalists. "That could be very exciting," says Foltz, "especially for pianists, because pianists spend so much time by themselves, practicing. [This will be] a good chance to get together and make music with other people." The spring will also feature a master class for the very, very young, "so we can have eight year olds play... so we can show what a little five year old who's really dedicated is capable of."

Beyond these plans, the Siskiyou Institute could grow into shapes and sizes different than any current imagining. "We're open to all kinds of ideas. I think it depends on what kind of community support we get." Foltz notes that people in Ashland and the Rogue Valley have a history of being willing to fight for those programs in which they believe, but she evidences uncertainty about how much effect that will have on music in the schools themselves, given funding decisions at the state level. The Siskiyou Institute has no current plans to work directly with the schools, at this point; neither do they preclude doing so. Currently, the institute is more involved with the Oregon Music Teachers Association (OMTA), which works with students in a variety of ways, and occasionally has master classes, although not in the ongoing way which the institute envisions.

CONTINUED ON PAGE 31

A Nature Notes SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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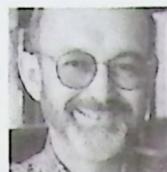
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NATURE NOTES

Frank Lang

Port Orford Cedar

Southwestern Oregon and northwestern California are home to many endemic plant species found here as natives and nowhere else on planet Earth. One of my favorites is a horticultural plant widely grown throughout the cooler, moister places on the planet. It may be a tree one hundred feet in height or a shrub as low as three feet, in a variety of colors: blue-green, silvery blue, dark green or golden yellow and blue gray. Twenty years after its introduction in 1855, some twenty-seven horticultural varieties were available to British gardeners. The third edition of the *Sunset Western Garden Book* lists eleven varieties.

Although unknown to science until 1854, the tree was used for timber in 1852 at an Oregon town on the Pacific Coast. The town was Port Orford. The tree is Port Orford cedar, *Chamaecyparis lawsoniana*. The collector's brother named the tree for Peter Lawson. The Scots nurseryman purchased the collection at a "liberal price." In 1854 William Murray discovered the species near Mount Shasta at the most eastern and southerly portion of its range. This was not its first collection. Botanists of the Wilkes U.S. Exploring Expedition collected the tree in 1840 but never properly named it.

Besides its value in our landscaped yards and gardens is its value as a timber tree. In the past, Port Orford cedar wood has had several "strategic" uses in the United States relating to World Wars I and II. The wood is resistant to weathering, has dimensional stability, and excellent machining properties. It was used in ship building, as electric storage battery separators, in the manufacture of venetian blinds, and in building airplane fuselages. Other materials replaced Port Orford cedar for these purposes, and presently arrow shafts are

the only major domestic product.

Our wonderful Port Orford cedar is facing an unhappy and uncertain future. The Japanese value its wood because of its resemblance to hinoki, *Chamaecyparis obtusa*, a rare and important oriental species in home and temple construction. The Japanese pay top dollar for our Port Orford cedar logs. Unless new laws have changed the situation, the only Pacific Northwest conifer still exported from federal lands as logs is Port Orford cedar.

66

OUR WONDERFUL
PORT ORFORD CEDAR IS
FACING AN UNHAPPY AND
UNCERTAIN FUTURE.

aging the species. There seems to be no natural resistance nor any effective treatment. The disease moves rapidly from contaminated to uncontaminated areas by road construction and maintenance and on logging equipment.

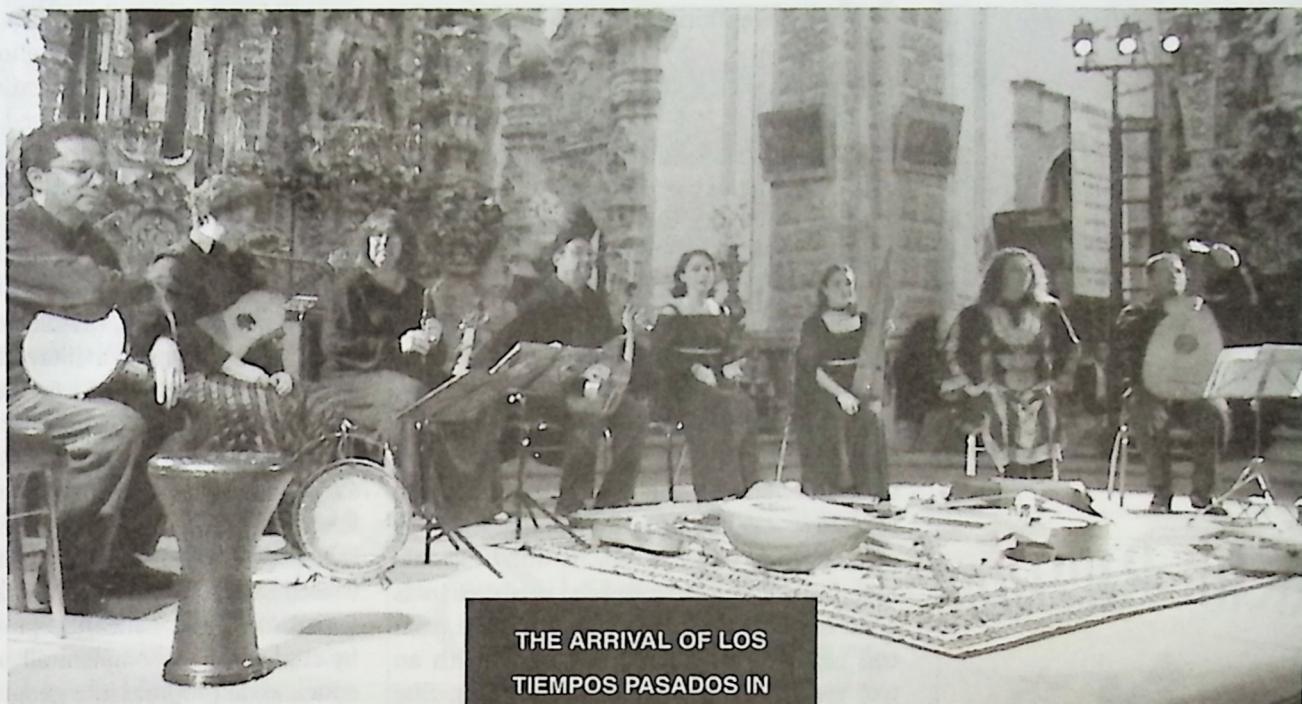
Do we care about Port Orford cedar? Will it survive?

In 1949 there was considerable interest by two National Park Service naturalists to expand Oregon Caves National Monument to include stands of Port Orford cedar. It's a shame it never happened. ■

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Los Tiempos Pasados and Terra Nova Consort

By Tish McFadden



THE ARRIVAL OF LOS
TIEMPOS PASADOS IN
ASHLAND MARKS THE
NATURAL CLIMAX OF A
HIGHLY CREATIVE AND
FRUITFUL FOUR-YEAR
COLLABORATION.

This month, as part of the Sister City Project and in cooperation with the Oregon Shakespeare Festival, Southern Oregon University Music Department, and St. Mark's Episcopal Church, the Mexican early music group Los Tiempos Pasados (LTP) comes for the first time to Ashland to perform with Terra Nova Consort. The arrival of Los Tiempos Pasados in Ashland marks the natural climax of a highly creative and fruitful four-year collaboration between Artistic Directors Pat O'Scannell, Sue Carney and LTP director Armando Lopez Valdivia of Sister City Guanajuato, Mexico.

These internationally acclaimed early and traditional music ensembles will perform a special collaborative concert of medieval, Sephardic and renaissance Spanish music at the SOU Music Recital Hall on Monday September 23rd at 8 p.m. The concert will be presented in Spanish and English, and will include an interpreter, Meredith Reynolds, from the Office of International Programs at Southern Oregon University.

The concert celebrates the complementary styles and approaches of the two groups, both in their incorporation of eth-

nic musical practices, and with a vibrant and grounded interpretation of Spanish music. Terra Nova Consort has a long history of performing music from Spain, from the *Cantigas de Santa Maria* repertoire, to the *Cancionero* and later Romance literature of the renaissance period. Los

Tiempos Pasados has a natural affinity and resonance with Spanish repertoire as well, particularly with Medieval, and specifically Sephardic music, and has performed extensively in these styles.

The concert will feature selections from the performance presented in Guanajuato by the two groups at the opulent Juarez Theatre in 2001 as part of the renowned Festival Internacional Cervantino, the largest and oldest music and arts festival in Mexico. The Sephardic and Medieval music, featuring the exotic Arabic oud, the hurdy-gurdy, vielle and percussion, establishes a strongly Middle Eastern sound. These selections are interspersed with sweeping melodies and virtuosic playing to create a stirring and unique concert experience. Terra Nova brings vihuela, guitarra, viola da gamba, shawm, castanets, tar and Turkish drum to the mix along with a fresh vocal

CONTINUED ON PAGE 31

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Rhythm & News



INSIDE THE BOX

Scott Dewing

Distance Learning: Past and Future

Back when I was going to school—some time before computers, but long after the invention of indoor plumbing—the term *distance learning* would have been defined as, “sitting in the far back corner of the classroom and hoping to learn something.” I began engaging in this type of distance learning in the third grade because my teacher, Mrs. Poke, was a severe woman with a fiery temper and very strong arms (so strong that she actually picked me up once and pinned me against the wall, my feet dangling two feet from the floor). You were best off learning as much as possible but keeping your distance from her unpredictable ire and Samurai-like wielding of her disciplinary weapon of choice—the yardstick. Mrs. Poke’s yardstick was like no other. Unlike the typical yardstick made of cheap wood, flexible and breakable, Mrs. Poke’s yardstick was solid and unforgiving, perhaps crafted from the wood of an ancient oak hewn with an axe swung by those Herculean arms. She kept the yardstick propped up against the chalkboard at the front of the classroom, sitting there like a thin totem, a ruled reminder; a threat. And yet, it was so easy to forget about it, so easy to slip from distance learning and into goofing off. Sometimes you wouldn’t even notice that she had stopped talking, wouldn’t notice the slight pressure change in the room as the yardstick was removed silently from its resting place and gripped within her chalk-roughened hands. I remember times when I wasn’t the target, watching in mute horror as her stocky body transformed into lithe Ninja movements, the yardstick held steadily against the side of her leg as she moved quickly but silently toward her unsuspecting victim. Her technique was swift and exact. Her swing was a beautiful, blurry parabola with the yardstick coming down hard and fast. But then, at the precise moment of contact—a resounding union of wood and skin—she would pull back just enough to only

inflict a red welt rather than a blue bruise and you knew that deep down, beneath all her sternness and severity, Mrs. Poke really cared about her kids. Throughout my somewhat troubled, early educational experiences, I eventually moved from the knuckle-rapping, distance-learning back of the classroom to the front where I began paying attention and actually learning a thing or two.

Today, I’m considering going back to school and engaging in distance learning again, albeit, this time there won’t be any yardsticks (I hope) and I won’t actually be in a classroom at all. The Internet has allowed true distance learning, that is, taking courses and earning a degree online. Distance learning, which is often referred to as “distance education” too, is defined by the United States Distance Learning Association (USDLA) as, “an education program whereby students may complete all or part of an educational program in a geographical location apart from the institution hosting the program; the final award given is equivalent in standard and content to an award program completed on campus.”

Distance learning offerings from higher education institutions have skyrocketed right along with the exponential growth of the Internet. According to a 1999 study by the National Center for Education Statistics (NCES), “about one-third of the nation’s 2-year and 4-year postsecondary education institutions offered distance education courses.” More than a million students are enrolled in distance learning programs. A myriad of degrees are available, ranging, for example, from a Bachelor of Science in Accounting to a Master of Science in Nursing to a Doctor of Management in Organizational Leadership.

How effective is distance learning? Well, there’s not a whole lot of research data. The research studies I did find, however, were fairly consistent in finding that distance

learning programs report similar educational effectiveness as reported by programs using traditional instruction methods. The most extensive research I found was in *The No Significant Difference Phenomenon*, an oft-cited compilation report of hundreds of resources that indicate that the outcomes of distance learning students are similar to the learning outcomes of traditional on-campus students. The report further concluded the following:

- Distance learners generally have a more favorable attitude toward distance education than traditional learners have.
- Distance learners feel they learn as well as if they were in a regular classroom.
- Successful distance learners tend to be abstract learners who are intrinsically motivated and "possess an internal locus of control," i.e., incredible self-discipline.

I decided to do a little field research myself and asked my colleague and friend, Regan, what she thought about distance learning. Regan is a Microsoft Certified Systems Engineer (MCSE) and works as a network administrator. She recently decided to go back to school and pursue a Bachelor of Science in Information Technology degree. Because she didn't want to put her career on hold, she opted for a distance learning program that allows her the flexibility to remain employed and live where she wants to live while torturing herself with late-night and weekend studying stints. So I emailed her and asked her to give me the pros and cons of her distance learning experience thus far. She sent me the following response:

Pros

No preconceived notions of how intelligent someone is by the way they look.

More open flow of information transferred. Less fear of ridicule.

More direct contact with the instructors.

Collective pooling of experience makes for a more diverse classroom, more perspectives.

Cons

Lots of writing.

Participation can be difficult for non-technical people if class goes on a technical tangent.

CONTINUED ON PAGE 33

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Saturday, Sunday, Monday (2002), Linda Alper, Robin Goodrich Nordli, Jeffrey King, Tony DeBruno. Photo Jennifer Reiley.

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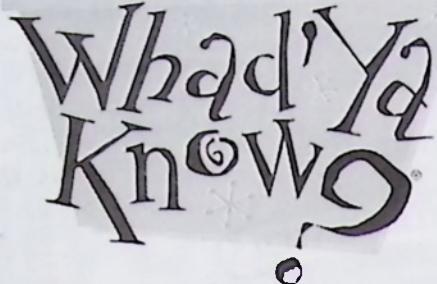
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Michael Feldman's



All the News that Isn't

Federal court changes Pledge of Allegiance to "one nation under whatever."

Supreme Court OKs redeeming school vouchers for merchandise.

They also ruled that members of the Future Homemakers Club may be tested for drugs. Looking for anti-depressants, I would guess.

Report confirms Osama Bin Laden was alive as late as Christmas, when he returned a burnoose and a pair of cargo pants to Eddie Bauer.

In Wisconsin, they're using all the tobacco settlement money to help make up a billion dollar deficit, so everybody has to start smoking again as of the new fiscal year.

84 Marines and sailors arrested for selling ecstasy; yes, sir, give me the love drug and a barracks filled with a hundred guys with weapons.

Attorney General Ashcroft proposes new agency, the FBS: Federal Bureau of Snitches. A chance to turn in that co-worker who appears to be working for some other agency because he's certainly not working for this one. Mr. Ashcroft envisions neighborhood watches watching neighborhood watches for that totally secure feeling.

And if you're looking for escape, Disney will offer a Dow Jones ride at its new New York theme park.

That's all the news that isn't.



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ON THE SCENE

John Patton

The Good Old Days

John Patton was the KSOR engineer from 1976 to 1987, before it fully grew into what Jefferson Public Radio is today. Below, he shares some recollections of the station's early technical challenges.

In 1972 I purchased a house on Palm Avenue near the college in Ashland. I had been an avid radio experimenter most of my life so I lost no time putting up a dipole antenna and tuning in KSOR. It was a very small 10 watt FM radio station operated from Southern Oregon State College, as SOU was then named. I would listen to the late night programming that was run entirely by students. They enjoyed broadcasting and what they lacked in professionalism they certainly made up for with enthusiasm.

The transmitter, I was later to find out, was very old fashioned and had only vacuum tubes. The transmitter, in its gray metal cabinet, sat on a borrowed table in a corner of the studio that later became Control Room A. In their exuberance, students would occasionally trip over the power cord and take the transmitter off the air. After being plugged back into the wall outlet, the vacuum tubes would first have to warm up. Then everyone would wait with anticipation to see if the transmitter would stabilize electronically or not. Sometimes it would not. It was commonly understood, "if the transmitter is working, don't touch it!" The 10 watt transmitter could be heard reasonably well over about half of Ashland. Only with a good rooftop antenna or a lot of luck could it be heard on the far side of Ashland.

As a listener I was thrilled to hear of the plans to upgrade the KSOR facilities. There would be a new professional grade control room for program origination and a mountaintop transmitter to significantly

increase the signal coverage area. When they advertised for an engineer I applied. I was the first new employee hired for the upgrade. Bill Munger started as Program Director and host of *First Concert* shortly after that. He jokingly told me that he was the only Program Director of a 10 watt monophonic FM station in all of the United States.

IN THE DEAD OF WINTER I
CROSS-COUNTRY SKIED TO
THE 8,000 FOOT PEAK OF
GRIZZLY MOUNTAIN NEAR
LAKEVIEW TO REPAIR A FAILED
TRANSLATOR AND CAMPED
OVERNIGHT IN A HAND DUG
SNOW CAVE.

the door open and a fan operating, only hot air circulated. By late afternoon the temperature in Control Room A could reach more than 145° F — I measured it with a good thermometer! Early fund raising marathons, with lots of people around to help and watch, produced even higher temperatures.

There was no money for air conditioning, or an effective exhaust fan, or adequate engineering tools. But public radio does have one thing going for it: people give their all. If they can't solve a problem with ingenuity, they will try almost anything, even brute force—which is what brought air conditioning to Control Room A. A small sledge hammer was obtained along with a cold chisel and three days were spent chipping a rectangular hole through the concrete. A battery radio had to be playing outside so that the hammering could be stopped when the announcer was about to

open the microphone. At last when the hole was finished, a fan was installed.

A higher powered transmitter was installed on Mt. Baldy, east of Phoenix. As a result, KSOR provided a strong signal from Ashland to Central Point and beyond.

Grants Pass was then the first outlying community to receive the KSOR signal by means of a translator. It was decided to do the initial translator site survey by airplane. I had an antique Piper Cub and was eager to fly the survey. The Station Manager was not at all eager to fly in a small and very old airplane but he did want to have a first hand look at the possible sites. When I stood in front of the Piper Cub and started turning the propeller by hand, he turned pale and shaky. The flight over the foothills was rough and he did not look at all happy. At one site he asked a question about what was directly below. I, thinking about something else (or maybe nothing at all), followed my personal flying habits and immediately turned the wings vertical to get a good look. A blink of an eye later I remembered my passenger and nearly had a heart attack. It is hard to explain why my passenger didn't have a heart attack himself!

Over a period of several years many more translators were installed to extend the KSOR signal to coastal communities and communities in central Oregon and northern California. A truck was needed to install and maintain these translators. We obtained a 1970 Dodge Power Wagon from another state agency. Having been heavily used already, it was repaired and painted in the shop at the Oregon State Prison in Salem.

Over the years there were numerous mishaps. On Canyon Mountain the wheels caught in a rut and the truck went some distance balanced on only two wheels. It didn't roll over but it was very close! The driveline twisted off on Stukel Mountain, and again on Chestnut Mountain, leaving only the front wheel drive to get everything home. The power-take-off winch was instrumental in getting the truck home several times. Also, on a very cold day, the muffler blew open on Iron Mountain. On the five hour return trip there was a difficult balance between opening the window to be able to breathe and closing the window to keep from freezing to death. On Mt. Scott the motor mounts once pulled loose and the motor dropped onto the front axle. A wrecker had to be called. The water pump went out twice in very remote areas.

Mountaintop translator sites also provide a treasure of outdoor experience. Black bear adults and cubs were occasionally seen in the summer. A mountain lion was seen lounging no more than 200 yards away for about 15 minutes at Paradise Craggy north of Yreka. Another time, a prison crew was doing maintenance at the CDF fire lookout at Paradise Craggy. A prisoner was standing by a scrub tree talking to a bird. Two hours later he was holding the bird in his hands while talking to it and caressing it. Others said he was a *curandero* from Mexico and that he had a special gift with animals.

In the dead of winter I cross-country skied to the 8,000 foot peak of Grizzly Mountain near Lakeview to repair a failed translator and camped overnight in a hand dug snow cave. Relatively fresh mountain lion tracks were seen in the snow for the last half-mile to the summit.

The expansion of KSOR's coverage are presented unique challenges, both technically and practically, that had not been overcome before in broadcast radio. However there was always a reservoir of good will and willing hands among the KSOR listeners. With a little technical help from manufacturers and other friends of KSOR the project did succeed. It was indeed a satisfying and memorable endeavor.

John Patton is now retired and has been traveling full time in an RV. One summer he lived in an Eskimo (Inuvialuit) bush camp, another he explored Alaska and the Canadian arctic and a third summer he traveled the Inside Passage to Alaska in a small boat. He stays active with mountain biking and sculling with the Ashland Rowing Club. John can be reached by e-mail at johndpatton@charter.net.

TUNED IN *From p. 3*

mechanisms to receive benefit from record producers for scheduling particular songs for airplay isn't illegal, it should be.

Clear Channel's purchase of SFX should have attracted the interest of the Justice Department before it was consummated. Certainly, mindful of the Communications Act's admonition against monopolistic practices by broadcast licensees, the allegations made regarding Clear Channel's promotion of SFX concerts should be more aggressively pursued than has been the case to date.

I plead guilty to being a traditionalist in the area of the philosophy of broadcasting and broadcast ownership. In a legally seminal decision, in 1946 the FCC debated allowing the AVCO corporation to purchase a group of radio stations because AVCO was a manufacturer and financial services company with no prior connection to broadcasting. Several FCC commissioners believed it was unlikely that good interpretations of the public interest would be made by business officials who knew nothing about radio and whose principal interests were in businesses entirely unrelated to the ownership and operation of broadcast stations.

Two commissioners expressed their concern, saying: "This is a type of corpo-

rate structure which has long been a matter of concern to the people of this country and to Congress itself because of its effectiveness as a device by which small groups of individuals, through the use of other people's money, are enabled to dominate large segments of our national economy. If to this concentration of economic power there is added the tremendous power of influencing public opinion which goes with the operation of major broadcasting facilities, domestic and international, the result is the creation of a repository of power able to challenge the sovereignty of government itself."

The world has changed a great deal since then. Huge diversified corporations now own much of the radio and television landscape. But the principle which produced what came to be called the "AVCO rule" was a sound one. The use of the public's airwaves is a public trust. It should be granted to companies which benefit the public interest rather than injure it.

Unfortunately, in the federal government's deregulatory frenzy of the past twenty years, that principle has been honored more in the breach than in reality.

Ronald Kramer is JPR's Executive Director.



PROGRAM GUIDE

At a Glance

Specials this month

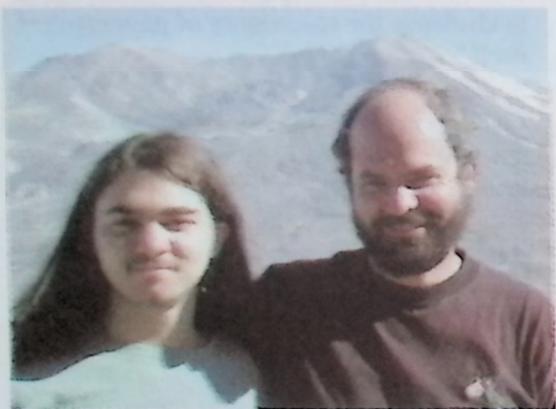
CLASSICS & NEWS SERVICE KSOR/KSRS/KNYR/KSRG/KOOZ/KNHT

September marks the return of students to the hallowed halls of various institutions of learning. In celebration, JPR features a program dedicated to young musicians. On September 7th *From The Top* travels to Lincoln Center as guests of the New York Philharmonic. On September 14th, the program returns to the west coast and the world famous Davies Symphony Hall in San Francisco. Then, on September 21st, it's on to the summer home of the Boston Symphony Orchestra, where a rousing teenage wind ensemble performs two dances by Malcolm Arnold at Tanglewood. The month concludes as *From the Top* goes into the archives to bring together a special All Game Show Edition of the program. *From the Top* airs each Saturday at 2 p.m.

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

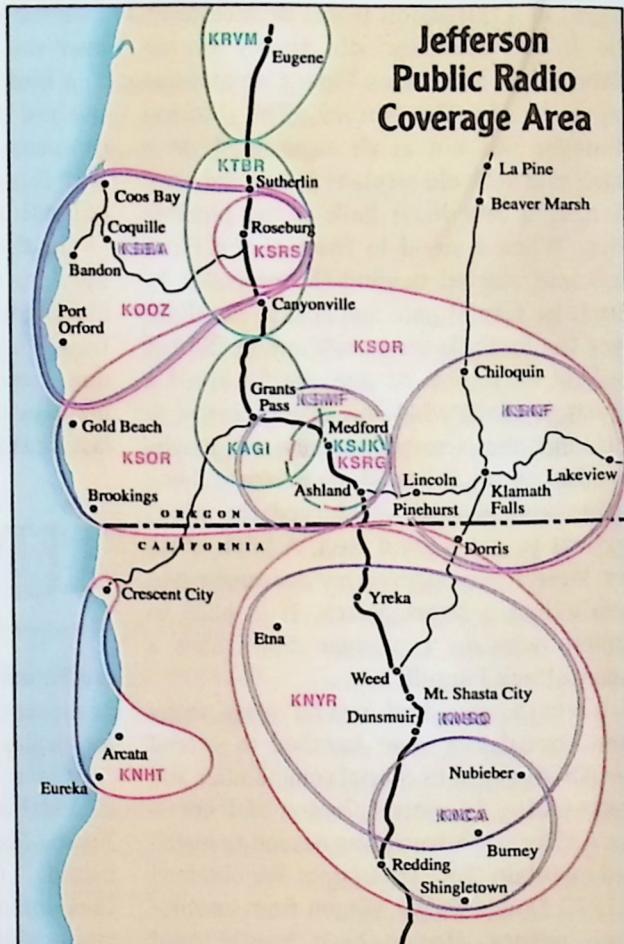
If you love music from Celtic roots, old and new, listen this month for *The Thistle & Shamrock* with Fiona Ritchie. You'll hear established and emerging artists, traditional and contemporary recordings, and in-studio guests. September 1st will feature Irish American recordings; September 8th, the Cambridge Folk Festival. Then, on September 15th, the program features Irish family ties, with recordings from family band Clannad, and members of the O'Domhnaill family. September 22nd includes Scottish folk songs, dances, and poetry for children; and September 29th hear Cilla Fisher, Duncan Chisholm, Catriona MacDonald, and other artists who have been inspired by northern landscapes. Listen for *The Thistle & Shamrock* each Sunday at 9 p.m. following *The Folk Show*.

Volunteer Profile: Pepper and Graham Trail



This summer, JPR has benefited from the efforts of a father-son team of volunteers. Pepper Trail has long been a contributor to *The Jefferson Monthly*, both as a "Jefferson Almanac" essayist (most recently in the July issue), and as a feature writer (see this month's "The Lost World of the Klamath-Siskiyou"). He was also a regular commentator

on conservation issues for *The Jefferson Daily* for several years. This summer, his son Graham joined *The Jefferson Daily* team, where he has written, recorded, and edited news stories. Graham is entering his sophomore year at Ashland High School; Pepper is the ornithologist at the National Fish and Wildlife Forensics Laboratory in Ashland. Both are working on novels.



KSOR

Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver
Camas Valley 88.7	Marsh 89.1
Canyonville 91.9	Lincoln 88.7
Cave Junction 89.5	Mt. Shasta, McCloud,
Chiloquin 91.7	Dunsmuir 91.3
Coquille 88.1	Merrill, Malin,
Coos Bay 89.1	Tulelake 91.9
Etna/Ft. Jones 91.1	Port Orford 90.5
Gasquet 89.1	Parts of Port Orford,
Gold Beach 91.5	Coquille 91.9
Grants Pass 88.9	Redding 90.9
Happy Camp 91.9	Sutherlin, Glide TBA
	Weed 89.5

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for
translator communities
listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KOOZ 94.1 FM
MYRTLE POINT
RIO DELL/EUREKA
CRESCENT CITY 91.1

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm NPR News
12:06pm Siskiyou Music Hall
4:00pm All Things Considered

4:30pm Jefferson Daily
5:00pm All Things Considered
7:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:30am JPR Saturday Morning Opera
2:00pm From the Top
3:00pm Siskiyou Music Hall
4:00pm All Things Considered
5:00pm Common Ground
5:30pm On With the Show
7:00pm State Farm Music Hall

6:00am Weekend Edition
9:00am Millennium of Music
10:00am St. Paul Sunday
11:00am Siskiyou Music Hall
2:00pm Indianapolis On the Air
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

Sunday

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNETT/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition
9:00am Open Air
3:00pm All Things Considered
5:30pm Jefferson Daily
6:00pm World Café
8:00pm Echoes
10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition
10:00am Living on Earth
N. CALIFORNIA STATIONS ONLY:
10:30am California Report

11:00am Car Talk
12:00pm West Coast Live
2:00pm Afropop Worldwide
3:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm Blues Show

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz with Bob Parlocha

Sunday

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange with Jeff Golden
10:00am Public Interest
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm Fresh Air with Terry Gross
KRVM EUGENE ONLY:
3:00pm The Tavis Smiley Show

4:00pm The Connection

6:00pm Fresh Air (repeat of 3pm broadcast)
KRVM EUGENE ONLY:
6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)

7:00pm As It Happens
8:00pm The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)
10:00pm BBC World Service
11:00pm World Radio Network

Saturday

5:00am BBC World Service
8:00am Sound Money
9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion with Garrison Keillor
5:00pm Rewind
6:00pm Fresh Air Weekend
7:00pm Tech Nation
8:00pm New Dimensions
9:00pm BBC World Service
11:00pm World Radio Network

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am Studio 360
11:00am Sound Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Rewind
KRVM EUGENE ONLY:
3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm Healing Arts
6:00pm What's on Your Mind?
7:00pm The Parent's Journal
8:00pm People's Pharmacy
9:00pm BBC World Service
11:00pm World Radio Network

Sunday

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

CLASSICS & NEWS SERVICE

KSOR 90.1 FM ASHLAND KSRS 91.5 FM ROSEBURG KNYR 91.3 FM YREKA KSRG 88.3 FM ASHLAND KOOZ 94.1 FM MYRTLE POINT KNHT 107.3 FM RIO DELL/EUREKA

MONDAY-FRIDAY

5:00am–6:50am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50–7:00am

JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am–Noon

First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, the Calendar of the Arts at 9:00 am, and Composer's Datebook at 10:00 am.

Noon–12:06pm

NPR News

12:06pm–4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes As It Was at 1:00pm and Earth & Sky at 3:30pm.

4:00pm–4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30–5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards and the JPR news team.

5:00pm–7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm–2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00am–8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am–10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30am–2:00pm

JPR Saturday Morning Opera

Hosted by Don Matthews.

2:00pm–3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm–4:00pm

Siskiyou Music Hall

4:00pm–5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm–5:30pm

Common Ground

5:30pm–7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm–2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00am–9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am–10:00am

Millennium of Music

Robert Aubry Davis surveys the rich – and largely unknown – treasures of European music up to the time of J.S. Bach.

10:00am–11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am–2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00pm–3:00pm

Indianapolis On the Air

3:00pm–4:00pm

CarTalk

Click and Clack come to the Classics!

4:00pm–5:00pm

All Things Considered

The latest news from NPR.

5:00pm–7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm–2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates September birthday

First Concert

Sept 2 M Olsson: Introduction and Scherzo, Op. 19
 Sept 3 T Elgar: Sonata for Violin and Piano, Op. 82
 Sept 4 W Bruckner*: Psalms 112 and 150
 Sept 5 T JC Bach*: Overture No. 3 in D
 Sept 6 F Poulenc: *Aubade*
 Sept 9 M Kabalevsky: Violin Concerto No. 1 in C, Op. 48
 Sept 10 T Pärt: *Tabula Rasa*
 Sept 11 W Barber: Adagio for Strings
 Sept 12 T Krommer: Partita in B-flat, Op. 45
 Sept 13 F Schumann: *Clara Wieck* Variations*
 Sept 16 M Mortelmans: *Morning Mood*
 Sept 17 T Griffes*: Sonata
 Sept 18 W Gade: *Fantasiykker*, Op. 43
 Sept 19 T Diamond: Quintet in B minor
 Sept 20 F Debussy: *Suite Bergamasque*
 Sept 23 M Davison: Sonata for Trumpet and Piano
 Sept 24 T Franck: Prelude, Chorale and Fugue
 Sept 25 W Rameau*: Selections from *Les Indies Galantes*
 Sept 26 T Gershwin*: *Rhapsody in Blue*
 Sept 27 F Brahms: *Variations on an Theme by Schumann*
 Sept 30 M Stanford*: Suite for Violin and Orchestra, Op. 32

Siskiyou Music Hall

Sept 2 M Paganini: 24 Caprices for Violin, Op. 1
 Sept 3 T Milhaud*: Symphony #5 Op. 322
 Sept 4 W Bruckner*: Symphony #1 in C Minor
 Sept 5 T Beach*: Sonata in A Minor, Op. 34
 Sept 6 F Mendelssohn: Symphony No. 1 in C minor, Op. 11
 Sept 9 M Haydn: Symphony #104 "London"
 Sept 10 T Mozart: Symphony in D "Haffner"
 Sept 11 W Brahms: Violin Concerto in D, Op. 77
 Sept 12 T Sperger: Symphony in F Major
 Sept 13 F Goldmark: Sonata for Violin & Piano, Op. 25
 Sept 16 M Berlioz: *Symphony Fantastique*
 Sept 17 T Tchaikovsky: Swan Lake
 Sept 18 W Beethoven: Symphony #9 in D
 Sept 19 T Schubert: Octet in F for Strings & Winds,
 Sept 20 F Nielson: Symphony #1 in F minor, Op. 3
 Sept 23 M Offenbach: *Gaite Parisienne*
 Sept 24 T Chausson: Symphony in B Flat Major
 Sept 25 W Lindblad: Symphony #2 in D Major
 Sept 26 T Khachaturian: Piano Concerto in D Flat Major
 Sept 27 F Wolf: Quartet in D minor for Strings
 Sept 30 M Mozart: Symphony #39, K. 543

HIGHLIGHTS

JPR Saturday Morning Opera

Sept 7 - *Der fliegende Holländer* by Richard Wagner
 James Morris, Deborah Voigt, Ben Heppner, Jan-Hendrik Rootering, Paul Groves, Birgitta Svenden,

Metropolitan Opera Orchestra and Chorus, James Levine, conductor.

Sept 14 - *Ruy Blas* by Filippo Marchetti
 Dimitra Theodossiou, Alberto Gazale, Mario Malagnini, Sylvia Marini, Stefano Consolini, Roberto Nencini, Gabriele Monici, Elana Marinangeli, Alfio Rosati, Giovanni Brecciaroli, Orchestra Filarmonica Marchigiana, Coro Lirico Marchigiano "Vincenzo Bellini", Daniel Lipton, conductor.
 Sept 21 - *L'Incoronazione di Poppea* by Claudio Monteverdi
 Arleen Auger, Della Jones, Linda Hirst, Gregory Reinhardt, James Bowman, Sarah Leonard, Adrian Thompson, Catherine Denley, City of London Baroque Sinfonia, Richard Hockox, conductor.
 Sept 28 - *Der Rosenkavalier* by Richard Strauss
 Elisabeth Schwarzkopf, Otto edelmann, Christa Ludwig, Eberhard Wächter, Teresa Stich-Randall, Ljuba Welitsch, Paul Kuen, Kerstin Meyer, Nicolai Gedda, Philharmonia Chorus, Philharmonia Orchestra, Herbert von Karajan, conductor.

Saint Paul Sunday

September 1 - David Finckel, cello; Wu Han, piano
 Sergei Rachmaninoff: Sonata for cello and piano, Op. 19 -III. Andante
 Sergei Prokofiev: Sonata for cello and piano, Op. 119 -I. Andante grave
 Sergey Rachmaninoff: Sonata for cello and piano, Op. 19 -I. Lento
 Sergei Prokofiev: Sonata for cello and piano, Op. 119 -II. Moderato
 Dmitri Shostakovich: Sonata for cello and piano, Op. 40 -II. Allegro -III. Largo -IV. Allegro

September 8 - Eighth Blackbird

David Schober: Variations
 Ricardo Zohn-Muldoon: *Paramo*
 Thomas Albert: Thirteen Ways (selected movements)

September 15 - The Eroica Quartet

Robert Schumann: Quartet in A major, Op. 41, No. 3 -II. Assai agitato
 Ludwig van Beethoven: Quartet in Eb major, Op. 74 "Harp" -II. Adagio
 Felix Mendelssohn: Quartet No. 4 in e minor, Op. 44, No. 2

September 22 - The Robison-Lubambo-Baptista Trio

Jaco do Bandolim: Noites Cariocas ("Rio Nights")
 Waldyr Azevedo: Ve se Costas ("See if you like it")
 Pixinguinha: Segura Ele ("Grab him!")
 Edu Lobo: Na Ilha de Lia, no Barco de Rosa ("In Rosa's boat, I dream of Lia")
 Claude Debussy: Clair de Lune ("Moonlight")
 Cyro Baptista: O Berimbau
 Romero Lubambo: P'ro Flavio
 Two Birdsongs: Altamiro Carillho: Bem-te-vi-tristohno
 Lina Pesce: Bem-te-vi atrevido
 Raoul de Barros & Ary dos Santos: Na Gloria ("A party at the Hotel Gloria")
 Zequinho de Abreu: Tico Tico no Fubá

September 29 - Lang Lang, piano

Franz Joseph Haydn: Sonata in E major, Hoboken XVI:31 -I. Moderato
 Johannes Brahms: Six Pieces, Op. 118 -I. Intermezzo in a minor -II. Intermezzo in A major -III. Ballade in g minor -IV. Intermezzo in f minor -V. Romanze in F major -IV. Intermezzo in esflat minor -Mily Balakirev: Islamey ("Oriental Fantasy")

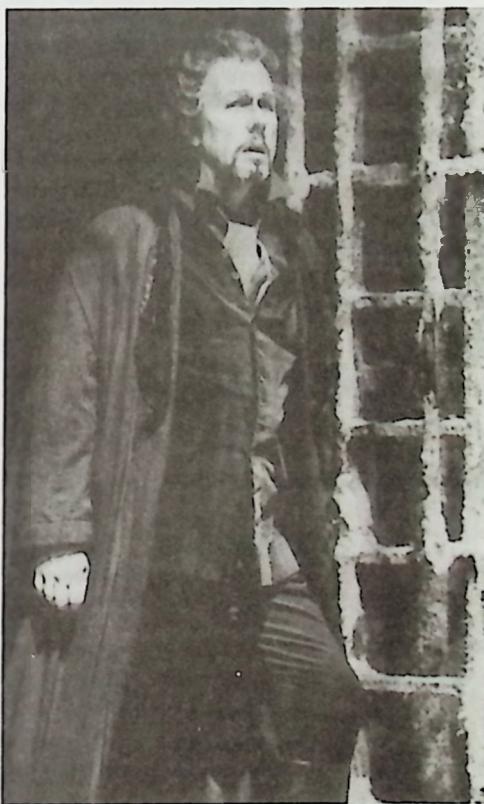
From the Top

September 7 - *From the Top* returns to Lincoln Center as guests of the New York Philharmonic for a program that features talented young musicians from up and down the East Coast and Chicago, including a performance of a new piece by its young composer and her duet partner.

September 14 - Recorded at the world famous Davies Symphony Hall in San Francisco. One of the most talented teenage trumpeters ever on the show, a wonderful guitar-cello duo from Berkeley performing Gnatt's beautiful Sonata and, in true Californian spirit, trick skateboarding on the Davies Hall stage.

September 21 - *From the Top* spent the day at the Boston Symphony Orchestra's summer home at Tanglewood on July 19, 2001 in the extraordinary Ozawa Hall. This program features a rousing teenage wind ensemble performing two dances by Malcolm Arnold, and a wonderful 17-year-old flutist from California. Things get a little out of hand, however, when the local police show up along with the conductor of the Boston Pops, Keith Lockhart.

September 28 - A special all-game-show edition of the program, featuring not only some of the strongest music performances heard on the *From the Top*, but also many of the most popular musical games.



James Morris as Dutchman, featured September 7 on JPR Saturday Morning Opera, hosted by Don Matthews.



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

Rhythm & News Service

KSMF 89.1 FM

ASHLAND
CAVE JCT. 90.9 FM

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COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM

KLAMATH FALLS

KNCA 89.7 FM

BURNEY/REDDING

KNSQ 88.1 FM

MT. SHASTA

MONDAY-FRIDAY

5:00am-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30pm-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards and the JPR news team.

6:00pm-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am

Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray

Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00pm-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00pm-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm

The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-2:00am

The Blues Show

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm
The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00pm-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

September 1 · Mulgrew Miller

Mulgrew Miller began his career with the Mercer Ellington Band and is now a mainstay on the jazz scene and one of its busiest players. He and McPartland trade Art Tatum tunes, "Would You like to Take a Walk" and "I Surrender Dear." The two then combine forces on Cole Porter's "What is This Thing Called Love?"

September 8 · Howard Alden

Howard Alden has been hailed by critics as "the most impressive and creative member of a new generation of jazz guitarists." A California native, he began playing at age ten. He has worked with Red Norvo, Ruby Braff, Woody Herman, and guitarist George Van Eps, his mentor. On this *Piano Jazz*, Alden demonstrates his mastery of the Benedetto seven-string guitar with a glowing version of "Single Petal of a Rose."

September 15 · Pamela Hines

Pianist and composer Pamela Hines brings her modal style to the fore with authority and finesse. A Boston-area performer, Hines credits teachers George Russell, Paul Bley, Danilo Perez, and Charlie Banacos for expanding her musical horizons. On this *Piano Jazz*, she introduces her composition, "Porridge," and makes Rodgers and Hammerstein's "Out of My Dreams" her own. She and McPartland combine their talents on "Autumn Leaves."

September 22 · Loonis McGlohon

Piano Jazz pays tribute to a true Renaissance man—the late Loonis McGlohon. He was a composer, pianist, conductor, accompanist, record producer, and broadcaster. McGlohon played with the likes of Jimmy Dorsey and Ray McKinley and his tunes have been performed by Woody Herman, Pearl Bailey, and Frank Sinatra to name a few. He wrote two songs with McPartland and many more with composer Alec Wilder. Here, he and McPartland play "While We Were Young," one of Alec's most loved songs and one of McGlohon's favorites.

September 29 · Jackie Cain

With husband Roy Kral, Jackie Cain heads up one of the most sophisticated vocal duos in jazz history, known as "Jackie and Roy." Critics hail Cain's capacity to blend warm, musical phrasing with an easy, rhythmic flow. Cain, with her bell-like sound, joins McPartland at the piano and bassist Dean Johnson with "I'm Confessin' That I Love You," "You Don't Know What Love Is," and "There Will Never Be Another You."

New Dimensions

September 1 · The Wonders of Living Simply with ToINETTE LIPPE

September 8 · Monticello Dialogues Part 3 with William McDonough

September 15 · When America Lost Her Innocence: Anniversary of 9/11

September 22 · The Cosmic Feminine: Finding The Divine Mother Within with Chalanda Sai Ma Lakshmi Devi

September 29 · Being American in a Changing World with Ronald Takaki

The Thistle & Shamrock

September 1 · Irish American Attitude

In the past decade or so, the Irish American community has issued some brilliant recordings. We'll listen to a few of these, along with classic artists from Chicago to the East Coast. We'll also meet singer Cathie Ryan, born in Detroit and now New York-based, and hear music from her album *Somewhere Along the Road*.

September 8 · Cambridge Folk Festival

Established in 1964, the Cambridge Folk Festival is one of the most celebrated music festivals in the world. "Folk" is broadly defined by the organizers to include country, blues, bluegrass, Cajun, world music, and the rest. We listen this week to music from artists who appeared on a recent bill, and meet members of the Peatbog Fairies, Shooglenifty, and Old Blind Dogs.

September 15 · Irish Family Ties

Some of the most memorable music from Celtic roots has been created by members of several very musical families. Family band Clannad, and members of the O'Domhnaill family alone have appeared on some of the most influential Irish recordings of all time. We listen this week to "kin folk" from past and present.

September 22 · A Celtic Childhood

Gimme Elbow Room is fiddler Bonnie Rideout's introduction for children to Scottish folk songs, dances, and poetry. A mother of three, Bonnie talks about her album, and introduces a couple of selections. We branch out from there into a cheerful variety of children's songs, dances, and lullabies.

September 29 · Norland Wind

This week's music leads us ever northward in the company of Cilla Fisher, Duncan Chisholm, Catriona MacDonald, and other artists who have been inspired by northern landscapes.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH



Tom and Zorba

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

CUCUMBER BISQUE

(Makes 6 servings)

4 lg cucumbers, peeled, seeded & chopped
1 sm summer (yellow) squash, chopped
4 green onions, white & green portion, sliced
1 cup northern white beans, canned & drained
3 cups low-fat chicken broth
2 tbsp fresh chives, chopped
2 tbsp dill leaves, chopped
1 cup plain yogurt
salt & freshly ground pepper

In large saucepan, combine cucumbers, squash, onions, beans, chicken broth and chives. Cover and cook, at gentle bubble, 20 minutes, until cucumbers are tender.

Pour into blender or food processor; whirl until smooth. Transfer to large bowl. Blend in salt, pepper and yogurt. Cover and refrigerate until thoroughly chilled. Sprinkle with chopped dill, and serve cold.

Nutritional Analysis:

Calories 9% (175 cal)
Protein 27% (13.6 g)
Carbohydrate 8% (26.5 g)
Total Fat 3% (2.35 g)
Saturated Fat 3% (0.87 g)
Mono-Unsaturated 3% (0.67 g)
Calories from Protein: 30%,
Carbohydrate: 58%, Fat: 12%

PROGRAM GUIDE

News & Information Service

KSKJ AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm

The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm

The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm

The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Rewind

A not-so-serious look back at the news of the week. A mix of lively chat, sketch comedy and interviews, hosted by radio's newest comedic talent, Bill Radke.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

Tech Nation

8:00pm-9:00pm

New Dimensions

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

5:00am-8:00am

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

Studio 360

11:00am-12:00pm

Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

Rewind

Repeat of Saturday's broadcast.

KRVM EUGENE ONLY:

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

People's Pharmacy

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

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ArtScene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival, the nation's oldest and largest rotating repertory theatre, presents its 2002 Season of eleven plays in three theatres. Performances at the New Theatre: William Shakespeare's *Macbeth* (through Nov. 3); and *Playboy of the West Indies* by Mustapha Matura (through Nov. 3). In the Angus Bowmer Theatre: William Shakespeare's *Julius Caesar* (through Nov. 3); *Noises Off* by Michael Frayn (through Nov. 2); *Who's Afraid of Virginia Woolf?* by Edward Albee (through Nov. 3); and *Saturday, Sunday, Monday* by Eduardo de Filippo (through Nov. 2). On the Elizabethan stage: William Shakespeare's *The Winter's Tale* (through Oct. 11); *Titus Andronicus* (through Oct. 12); and *As You Like It* (through Oct. 13). The festival also offers The Green Show in the Courtyard (through Oct. 13), as well as a number of lectures, backstage tours, concerts, and park talks. (541) 482-4331

◆ Oregon Cabaret Theatre presents the jazz-inspired music and dance of the '30s and '40s in *The All Night Strut*, Sept. 13-Nov. 4 with Previews Sept. 11 & 12 and performances Thurs.-Mon. @ 8pm and also Sun. Brunch Matinees @ 1pm (except Sept. 15). (541) 488-2902

◆ Actors' Theatre in Talent presents *I'm Not Rappaport* by Herb Gardner, Sept. 19-Oct. 20 with Previews Sept. 17 & 18 and performances @ 8pm and Sun. Matinees @ 2pm. Two octogenarians meet on a bench in Central Park and face the problems of aging in this hilarious and poignant story. (541) 535-5250

Music

◆ Britt Festivals concludes its 40th year of entertainment on the hill in Jacksonville, under the stars, with the stars with the following performances in Sept.: Thurs. 9/5 @ 8pm, Doobie Brothers/Special Guest TBA; Fri. 9/6 @ 7:30pm, Nickel Creek; and Sat. 9/7 @ 7:30pm, Earth, Wind and Fire. (541) 773-6077 or (800) 882-7488 or www.brittfest.org

◆ Craterian Performances presents its first Spotlight Series Concert of the 2002-2003 season with singer/songwriter Ellen Whyte and Reflex Blue, contemporary blues band, on Sun. Sept. 15 @ 7pm at the Craterian Ginger Rogers Theater. All tickets are \$15. (541) 779-3000

◆ Rogue Theatre in Grants Pass presents Eric Burdon & The New Animals on Sat. Sept. 21 @ 8pm. Tickets \$28/\$30. (541) 471-1316

◆ Oregon Shakespeare Festival, St. Mark's Church, and Southern Oregon University Music Department present the early music ensembles Los Tiempos Pasados and Terra Nova Consort, from the sister cities of Ashland and Guanajuato, on Mon. Sept. 23 at 8pm in the Music Recital Hall. The concert will be presented in Spanish and English and will include an interpreter. Tickets are \$15/general, free/SOU students with ID, and are available at Raider Aid/SOU, Paddington Station, and at the door. (541) 482-9757



Hanson Howard Gallery in Ashland presents paintings by Lynn Rothan, and clay sculpture by Dennis Meiners.

Send announcements of arts-related events to: ArtScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520
September 15 is the deadline for the November issue
For more information about arts events, listen to JPR's Calendar of the Arts

Exhibits

◆ Schneider Museum of Art on the campus of Southern Oregon University continues its presentation of *Crater Lake Centennial Exhibition* with forty-nine national and international artists' interpretations of Crater Lake. This exhibit runs through Oct. 5. Museum hours are Tues.-Sat. 10am-4pm and First Fridays 10am-7pm. (541) 552-6245 or www.sou.edu/sma

◆ Hanson Howard Gallery on Main St. in Ashland presents Paintings by Lynn Rothan and Clay Sculpture by Dennis Meiners through Sept. 29 with a First Fri. Opening Sept. 6 from 5-8pm. Gallery hours are 10:30am-5:30pm Tues.-Sat. and 11am-2pm Sun. (541) 488-2562 or www.hansonhowardgallery.com

◆ The Living Gallery presents new oil paintings by Linda Mitchell through Sept. 30 with a First Fri. Artists' Reception Sept. 6 from 5-8pm. Located at 20 S. First St. downtown Ashland, the gallery is open daily. (541) 482-9795

◆ Rogue Gallery & Art Center presents the Pastel Society of Oregon's National Show Sept. 22-Oct. 19. A variety of styles and subjects is represented. (541) 772-8118

◆ Grants Pass Museum of Art presents the Membership Show Theme: *Deck of Cards* Sept. 3-Sept. 28 with a First Fri. Art Night Reception Sept. 6 from 6-9pm. (541) 479-3290

◆ Rogue Community College and FireHouse Gallery in Historic City Hall, Grants Pass, present *Passage* by Kiyoshi Ike, Tues.-Sat. Sept. 5-28. (541) 956-7339

◆ Wiseman Gallery in Grants Pass presents *Biomorphic Fantasies* by Glenn Hirsch, Mon.-Thurs. Sept. 23 through Oct. 19 from 8am-5pm. (541) 956-7339

Other Events

◆ Southern Oregon Historical Society continues its celebration of the Crater Lake Centennial at the Jacksonville Museum with a photo exhibit, *Crater Lake, Picture Perfect*, featuring the early days of the lake as a National Park, and the nation's first glimpse of Crater Lake taken by local photographer, Peter Britt. Also at the museum, *History in the Making: Jackson County Milestones*, an abundance of artifacts and photographs tells the county's story. Admission is charged. Discounts available for seniors/children. Members/Children under 5, Free. (541) 773-6536

◆ Historic Hanley Farm in Jacksonville presents special theme weekends with live demonstrations, hands-on activities, and fascinating peeks into history through the summer. Admission is charged. Call the Southern Oregon Historical Society for more information. (541) 773-6536

◆ Arts Council of Southern Oregon lists information on competitions & fairs, conferences, workshops, job opportunities and grants for artists and arts organizations in a quarterly newsletter. Currently, applications are available for Artists in the Schools Program. (541) 779-2820

◆ Craterian Performances presents *The Georgian State Dance Company* on Thurs. Sept. 5 @ 8pm at the Craterian Ginger Rogers Theater. The renowned dance troupe of the Republic of Georgia in the former Soviet Union interprets centuries-old Russian dance traditions. Tickets are \$17-\$23/adults and \$11/\$17/youth through 18. (541) 779-3000

◆ Spay/Neuter Your Pet celebrates its 5th Birthday with a Concert and Silent Auction Party on Sept. 21 from 11am-3pm at Ashland Community Center (across from Lithia Park). Musical entertainment features Dave Marston. Admission is free. (541) 488-4441 or (541) 840-5048 or www.spayneuter.com

◆ The Southern Oregon University Alumni Association and the Friends of the Schneider Museum of Art present the 3rd Annual Weekend of Art in Portland Sept. 21-22. The event includes exhibits at the Portland Art Museum, a Saturday Concert with the Oregon Symphony, and tour of the Japanese Gardens. (541) 552-6361

◆ Rogue Gallery & Art Center and Medford's Smudge Pot Pourri steering committee request proposal submissions from artists (professional, amateur and student) by Sept. 30 for Medford's Smudge Pot Pourri 2003 unveiling. (541) 772-8118

Journey, Gallery Opening Gala and Meet the Artist Reception on Sept. 13 from 5:30-7:30pm. Located at 1624 W. Harvard Blvd., Roseburg. (541) 672-2532

Other Events

◆ Umpqua Valley Arts Center presents the 4th Annual Heritage Festival on Sept. 21 from 10am til dusk at Fir Grove Park. (541) 672-2532

OREGON & REDWOOD COAST

Theater

◆ Bandon Playhouse presents the final performance of *No Wrinkles, New Wrinkles* on Sun. Sept. 1 @ 2pm at Sprague Theatre/Bandon City Park. A double-edged view of the '60s, this musical revue of the songs of the '50s and '60s, is directed by Nella Abbott and Linda Radford with musical direction by Michael Almich and Marty Crouse, and is performed by high school students and recent graduates of Coos and Curry Counties. (541) 347-9862

◆ Chetco Pelican Players present *One Flew Over the Cuckoo's Nest* by Dale Wasserman and directed by Leanne McCurley, opening Sept. 6 at the Performing Arts Center, Brookings/Harbor Shopping Center, Harbor. (541) 469-1857

Music

◆ Brookings Area Council for the Arts presents the American Music Festival Sunday in the Park, The Humboldt State Marching Lumberjacks in concert Mon. Sept. 16 from 1-4pm on the Stage Under the Stars Shell in Azalea Park in Brookings. (541) 469-4580

◆ Pistol River Concert Association presents folk musician Slaid Cleaves on Thurs. Sept. 5 @ 7pm at Pistol River Friendship Hall. (541) 247-2848

Other Events

◆ Oregon Coast Extended Arts Network publishes an arts newsletter with listings of exhibits, performances, concerts, workshops, and arts related opportunities. (541) 265-9231 or www.coastarts.org

NORTH STATE CALIFORNIA

Exhibits

◆ Redding Museum of Art and History continues its presentation of *A Case for Collecting: The History of the Redding Museum's Basket Collection* through Summer 2002. (530) 243-8850

◆ Shasta County Arts Council and Old City Hall Arts Center present the works of Ragan Ragan & Bobbie Copeland Phillips, *Two Views: One Window* in the Gallery through Sept. 13. (530) 241-7320 or www.shastaarts council.org

◆ The North Valley Art League continues to show *Ethnic Influence*, a members show, at the North Valley Art League gallery, 1126 Parkview Ave., Redding. 11am-4pm Tues.-Sat. (530) 243-1023

◆ The Ferndale Arts Cooperative gallery is located at 580 Main Street in the Victorian village of Ferndale and is open daily from 10am-5pm. (707) 786-9634.

Other Events

◆ Northcoast Redwoods Writers' Conference presents its 2nd Annual gathering on Sept. 6 & 7 at Crescent Elk Middle School in Crescent City. The conference begins on Fri. at 6pm and ends on Sat. at 5pm. Workshops, book signings, author readings, and one-on-one roundtable discussions will be offered. The \$95 registration includes a continental breakfast, catered lunch, and coffee bar. (707) 464-3670 or <http://nrw-conference.11net.com>

KLAMATH FALLS

Theater

◆ Linkville Players present eleven performances of *Live at the Linkville Cabaret*, directed by Kathleen Adams, featuring eight of the Basin's best singers performing an original musical revue of songs from Broadway, and accompanied by Slippery Bill Eaton, Sept. 20 through Oct. 13. Evening shows are Fri./Sat. @ 8pm, and matinees Sun. @ 2pm at the Linkville Playhouse, 201 Main St. Reserved tickets are \$7/\$11 (\$1 off for students & seniors) at Shaw Stationery Co. and at the door. (541) 882-2586

Exhibits

◆ The Klamath County Museum continues its presentation of Crater Lake Historic Photographs & Memorabilia at the museum, 1451 Main St., Tues.-Thurs. from 9am-5pm. A lecture on the Crater Lake Centennial will be held Sept. 19 from 7-9pm. (541) 883-4208

UMPQUA VALLEY

Exhibits

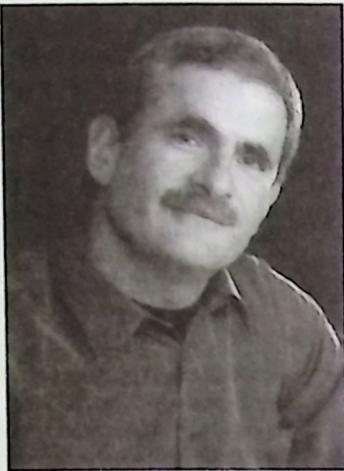
◆ Umpqua Valley Arts Center presents *Inner*



Southern Oregon Historical Society celebrates Crater Lake's centennial as a national park with a photo exhibit at the Jacksonville Museum.

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at **552-6782** in the Medford/Ashland area and at **1-800-838-3760** elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County and AM1280 in Lane County. For the guest schedule see our web site at www.jeffnet.org/exchange.

www.jeffnet.org/exchange



RECORDINGS

Lars and the Nurse



Acid Drops, Spacedust & Flying Saucers

Lars: Nursey... I have been thinking!

Nurse: I thought you looked a little wind-ed...

Lars: Yes... well... I've been thinking today about the checkered fate of all the little records, you know, the 45 RPM record, also known as the single! Whence they went...

Nurse: That's what you've been sitting here thinking about for, what, three hours?!

Lars: Well, I was also thinking about what would be a really good sandwich!

Nurse: There's just no stopping that thundering locomotive that is your mind! Stand back!

Lars: Hmph... Anyway... The world was once awash in these small recordings!

Nurse: The streets were littered! Pedestrians slogged through the massive heaps!

Lars: Yes, sort of! You see, before radio was rendered a corporate tool, these 45 RPM records were the medium by which artists could convey their visions! The vehicles of dreams!

Nurse: And they were handy to carry about!

Lars: Quite true! But alas, they suffered ignominious fates, these conveyors of musical expression! My favorite anecdote relates to how a quantity of now ultra-rare garage band 45s was employed as skeet shooting targets by the younger brother of a band member! Pull!

Nurse: It sounds like survival of these records was tenuous at best!

Lars: Exactly! Add to that the damage rendered by phonograph needles worn to a nub... and the wear and tear produced by thousands of playings...

Nurse: And it's a wonder there's any left at all!

Lars: Bingo! And you know...the history of rock music is contained in large part on these 45s. Many of these recordings never appeared on an album, and the master recordings are many times long vanished.

Nurse: So where does one find such records?!

Lars: The search is never ending! It's musical archaeology! Isn't it odd to think that music recorded so recently is so obscure?

Nurse: But why?

Lars: Heck, if the radio doesn't play it, how the devil will folks hear music?! It is thus cast unto the pit called Obscurity!

Nurse: It doesn't seem too likely...

Lars: No maam! And as a result, the rare 45s of yesterday that do survive sometimes command exorbitant prices! Big Bucks!

Nurse: But... how do we manage to use this archaic music no one ever heard of that you can't get the recording?!

Lars: Aahhh, I'm glad you asked! The fact is that one can find compilations of these hen's teeth, and I have one here that is representative of the best of the breed!

Nurse: Do tell me more!

Lars: Alright! It's a collection of music recorded between 1965 and 1969, and features a wonderful cross section of British Psychedelic music of the time!

Nurse: Trippy!

Lars: Yes... There are four CDs in this set, as well as a really cool booklet with a little info on each recording!

Nurse: Okay... try me!

Lars: What?

Nurse: Try my knowledge! Name a band! I bet I know about it!

Lars: You're on! Nurse... who recorded "Reputation" in 1967?

Nurse: Oh... Uhhhh... Hmmmm...

Lars: Shy Limbs, of course!

Nurse: Ohhhh... That's what I was going to say!

Lars: Yeah... Well, the music is beautifully selected and engineered! It's amazing! No pops, scratches, skips... Nothing!! 72 tunes, any one of which would prove quite difficult to come by!

Nurse: Who is responsible?

Lars: This set was produced by *Mojo Magazine*, an excellent English music publication that I highly recommend to anyone who loves music! It's brilliant!

Nurse: Very cool... Now what is it called?

Lars: Acid Drops, Spacedust & Flying Saucers! You know, if a person enjoys this type of music, this set is a fine way to avail one's self of a great collection of recordings that are basically unobtainable! Being an import, this set isn't cheap, but the alternative is daunting!

Nurse: How much would all these recordings cost to assemble?

Lars: Hmmmm... Nursey... I figure roughly... a million... billion... or so...

Nurse: Hey, that's a lot! But c'mon, what are some of the other bands?

Lars: Let's see... The End, The Virgin Sleep, Timebox, Sam Gopal (with Lemmy!), Grapefruit, Penny Peeps... all household names... Not!

Nurse: Well, let's listen! I'll turn on the black light and the strobe... you light the incense!

Lars: We'll fly away... ■

Lars and the Nurse are the proprietors of *The Retro Lounge*, which is open every Saturday night at 9 p.m. on the Rhythm & News Service. Make sure to bring your ID.

MUSIC EDUCATION

From p. II

Although classical music finds itself in difficult situations these days, including falling CD sales and many radio stations either dropping classical programming or opting for a safe, unchallenging "top 40" approach, a new youth interest in classical music may also be at hand. Foltz says studies show an increase in the youthful segment of the concert going public, of late. And while school musical programs are dwindling, correspondingly more effort is being put into developing other musical opportunities. "There are more and more organizations like what we just created," she says. "There are grants out there now for getting kids involved in the arts... Different nonprofits are being created to fill that need." In summary, she adds, "I think young people are getting excited about music. There's a lot out there: all kinds of opportunities for parents and performers who seek them out."

In the end, whether the Siskiyou Institute itself is sought out enough to ful-

fill its potential may depend on how much the community recognizes that skills learned in the active study of music are applicable in other areas. "I think that's the number one lesson," Foltz says. "Actually studying an instrument helps in so many ways. Focus. Discipline. It makes your whole brain work at once... There have been studies that music really increases and stimulates brain function—especially classical music... Kids really need to have some form of music." So it's back to school again, to learn that lesson, whether in classrooms or beyond. ■

For information or reservations to the Siskiyou Institute's events, contact Gina Pritchard at (541)482-3083, or ginapritchard@yahoo.com. For further information on the Siskiyou Institute or to make a donation, call Rick and Joanne Soued at (541)488-1749, or Kristina Foltz at (541)488-2524.

SPOTLIGHT

From p. II

interpretation reminiscent of the gypsies, and later flamenco style.

Co-Director Pat O'Scannell explains, "The three of us, directors Armando Lopez Valdivia, Sue Carney and myself, had an immediate affinity for one another. Our approach to early music in the selection of repertoire and the exploration of improvisation and ethnic music practices allowed our two groups to meld together quite naturally. His ensemble places a similar emphasis on rhythm and the mixing of instruments and voices, and are very interested, as are we, in the music of Spain. They continue to be a delight to work with!"

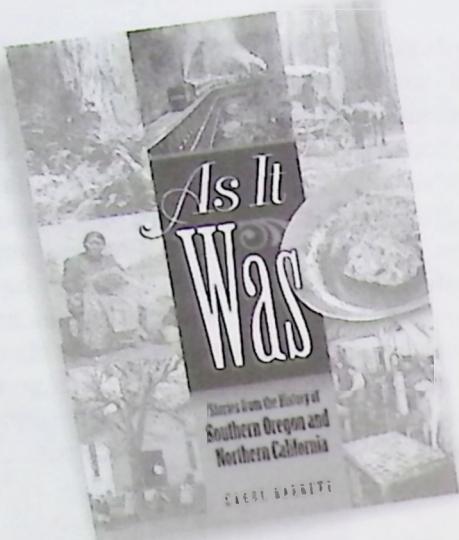
Tickets are \$15 general admission and free to SOU students with valid ID. Tickets are available now on campus at Raider Aid in the Stevenson Union, SOU and also at Paddington Station in downtown Ashland. Tickets will also be available at the door.

Additionally, a Lecture-Demonstration about their 4-year international collaboration will be held at the SOU Music department on Saturday September 28th, 11 a.m.-1 p.m., free and open to the public. Another performance is scheduled at St. Mark's Episcopal Church (Medford) on Sunday September 29th at 2:00 p.m. Call (541) 482-9757 for information on all events.

Tune in to *The Jefferson Exchange*, hosted by Jeff Golden, on JPR's News & Information Service on Friday, September 20 at 9 a.m. to hear an interview and music with the ensembles' music directors Pat O'Scannell, Sue Carney and Armando Lopez Valdivia. ■

For more information visit:
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AS IT WAS

Carol Barrett

Teaching

A teacher in a one-room school house might start out at a salary of \$35 a month. She would board with someone in the neighborhood, usually the parents of one of the students. After the turn of the century, some schools offered a "teacherage." This was a small nearby house or part of the schoolhouse itself.

The school janitor was allotted \$5 a month and often the teacher took on this job also. Each school district ran for differing lengths of time. Some would close for the winter months while others closed at planting and harvest times.

The first school bus service in Siskiyou County started in Hilt in 1924. It was a homemade body mounted on a Moreland truck chassis. The seats were wooden benches running down each side of the bus.

In the early 1800s Charles Lamb wrote, "I have had playmates, I have had companions, in my days of childhood, in my joyful school days. All, all are gone, the old familiar faces."

Those old-time "joyful school days" may be gone but few of today's students would want them back.

Source: *Siskiyou Pioneer* 1989

Spitballs

When Leah Reichman was in elementary school in Montague, California, she was disciplined by a very wise teacher.

A boy was throwing spitballs at Leah and, of course, Leah retaliated by throwing some back. The teacher saw what was going on. When recess time came she told the two children to stay in. She brought a big wastepaper basket and said "Now I want you to make spitballs and fill this up and I want you to put plenty of spit on them." The two went to work making spitballs as fast as they could.

When recess was about half over, the teacher said "Now I want you to throw those spitballs up the aisle and I want you to pick every one of them back up and put them in the basket."

The two never threw spitballs again.

Source: Interview with Leah Reichman

Overalls

During the 1930s depression Mary Pitts went to the East Fork School, about five miles east of Callahan, California. The students all rode horses to school. The girls would tuck their skirts into their overalls for the ride and then remove the overalls in the cloak room at school. By then the dresses that had been stuffed into the overalls were all crumpled. The girls complained about having to change but girls were not allowed to wear overalls in school.

66

THE GIRLS WOULD TUCK THEIR SKIRTS INTO THEIR OVERALLS FOR THE RIDE AND THEN REMOVE THE OVERALLS IN THE CLOAK ROOM AT SCHOOL.

Mary decided on a plan. When the teacher told them to remove their overalls Mary didn't get up. When asked again to change Mary said, "I can't. I haven't a dress on underneath." When the teacher persisted in knowing why Mary had come without a dress, she responded that she decided not to wear one because they got so messed up riding to school. The teacher agreed and promised to take it up with the trustees.

The trustees changed the school policy and from then on the girls were allowed to wear bib overalls in school.

Source: *Siskiyou Pioneer* 1989

Fort Bidwell School

Old Fort Bidwell in Surprise Valley, northeastern California, had closed. In 1897 it was proposed that the fort buildings be turned into a boarding school for Native Americans. The purpose was to train them to make a living in the white man's world.

The government allotted money for repairing the buildings. The school opened in April of 1898, but there were only ninety pupils instead of the expected two hundred.

In the sewing room, the girls, while learning, were expected to sew all the clothing worn by the students. In the kitchen they were taught to cook, and cooked the food for the school. Meanwhile the boys were learning farming and basic carpentry skills.

Not everyone was happy about the school. Word was that the Indian agent at the Klamath Reservation was actively opposed to the school. He thought the government should have built closer to the Klamath Reservation. His influence was blamed for the low attendance.

Supplying the Fort Bidwell School was a main source of income for years in Modoc County. ■

Source: *Shasta Courier* 12 June 1897

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

INSIDE From p. 15

People with time management issues will have difficulty. Classes are completely unstructured. As a result, it's very easy to fall behind if you don't stay on top of things.

Did I mention lots of writing?

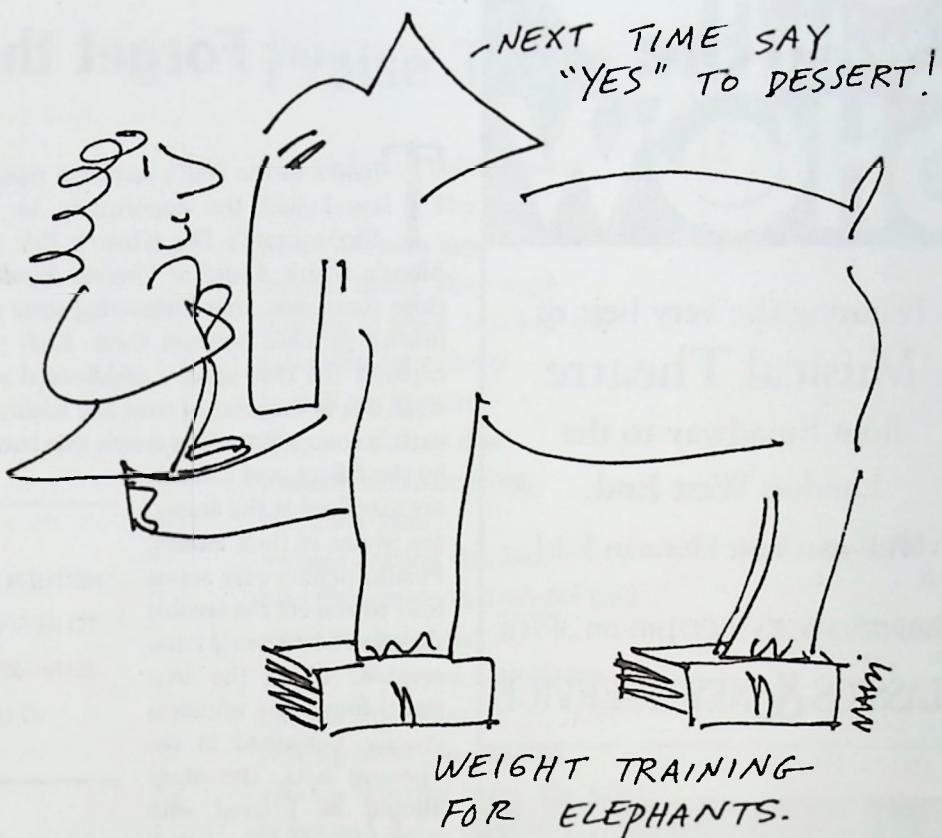
As for me, I'm considering going after a Master of Business Administration in Technology Management. I'm certain it will be difficult to stay focused on my studies while holding down a full-time job, caring for a family and still managing to find time to just enjoy myself and goof off for a bit. But if I lose my "internal locus of control" and stray too far from my studies, I'll just hope I remember my distance learning experiences in the third grade and recall the lesson of Mrs. Poke's yardstick. ■

Scott Dewing is an IT consultant and writer. He lives in Ashland, Oregon. He would like to thank Regan McKinney for sharing her distance learning experiences.



LITTLE VICTORIES

Mari Gayatri Stein



*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

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THEATER

Molly Tinsley

Forget the Happy Endings

Thanks to the OSF's revolving repertory, I had the opportunity to see Shakespeare's *The Winter's Tale* and Albee's *Who's Afraid of Virginia Woolf* in close succession, thus discovering some surprising parallels between them. Each play explores the blow-up of a middle-aged marriage due to breaches of trust and fidelity. In each, a young, ingenuous couple gets burned by the fallout, and children are sacrificed at the desperate whims of their fathers. Finally, neither play seems fully to respect the terrible darkness of the world it has created. Given the irrational forces, the relentless cruelty, unleashed in the opening acts, the stage should be littered with dead bodies by the last. Instead both plays shift into happy-ending gear and push forgiveness and redemption. And this is why in the end, both plays leave me impatient and disengaged. Notice here that my inner moralist has been set squawking by the texts themselves, not the OSF productions, each of which grapples nobly with a difficult task.

In *The Winter's Tale*, Leontes and Hermione seem to share the perfect marriage until a visit by Leontes' best friend, Polixenes, triggers a massive attack of jealousy in Leontes. Reason is impotent to dispel his fantasies of betrayal; nor, sadly, can it prevent the horrific, real betrayals that follow. Leontes accuses Hermione of adultery and imprisons her, forbidding her contact with their young son, disowning the unborn child she is carrying, and pursuing her death as the only cure for his intolerable position.

The scene of Hermione's public trial is excruciatingly powerful in the OSF production. After smiling and waltzing her way through the first act in a gorgeous scarlet gown, Catherine Lynn Davis' abused/accused wife stumbles to the center of the stage in a plain gray shift, barefoot and pale from her recent childbirth. The shock of her changed

condition takes away breath. So does Leontes' stubborn clinging to his delusion throughout her eloquent defense, even after Apollo's oracle has decreed her innocence. Only when news comes that his son has died—the son sick with grief since being dragged from his mother—does Leontes snap out of it, but the same news sends Hermione into what looks like a fatal collapse.

66

NEITHER PLAY SEEMS FULLY
TO RESPECT THE TERRIBLE
DARKNESS OF THE WORLD
IT HAS CREATED.

As Leontes wails promises of repentance, all I can see is a man responsible for many deaths and near-deaths—those ordered to expose the new baby on foreign shores never return—and the unspeakable debasement of his wife. Feel sorry for him? Root for his

redemption? I don't think so.

No wonder Shakespeare fast-forwards sixteen years to the location across the sea where much to our relief, the abandoned infant has grown into a healthy, winsome girl. But her romance with Polixenes' son is shadowed by the appalling events of the past. In fact Polixenes' patriarchal fury when he discovers the young lovers' engagement, his threats of physical violence, serve to return those past events to mind. Finally, back at the scene of Leontes' crimes, a memorial statue of Hermione turns out to be the living woman. She steps down from her pedestal and embraces Leontes in forgiveness. I cannot.

The dominant red that colors the hell-on-earth of Leontes' court suffuses the claustrophobic set of *Who's Afraid of Virginia Woolf* as well. There in George and Martha's New England living room, Leontes' sick tyranny goes democratic, or at least symbiotic, a sado-masochistic game between consenting adults. Though each partner makes claims to innocence—variations on the theme of "he hit me first"—their hosting of an all-night, booze-logged visit from the young couple, Nick and

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Honey, demonstrates their equality in guilt. In an ironic reversal of the traditional values of *The Winter's Tale*, George and Martha's marriage is fed rather than destroyed by violent threats and regular violations of trust, not to mention an endless infusion of alcohol.

I have always considered *Virginia Woolf* to be George's play, and the OSF production does tip the balance in his direction, as Richard Elmore's emotional and physical agility keeps him several steps ahead of everyone else. Bouncing and darting around the stage, he taunts Martha (Andrea Frye) like a matador goading the bull, or as the play's language suggests, like a passive-aggressive St. George going after the dragon.

By the end of the play, drunken Martha has tried to seduce the drunken, incapable Nick, and drunken George retaliates by announcing the death of the son that he and Martha have fantasized for twenty-one years. This longed-for child of theirs—with his blond hair and robust health, his "teddy bears and transparent floating goldfish"—has served as repository for all the tenderness and trust neither has dared invest in their marriage. He was also just one more weapon for each to wield against the other.

George's announcement succeeds in subduing the braying monster, Martha, but for how long? The play calls the killing of their imaginary son an exorcism and would have us believe that it will save their marriage. In the final moments, the traumatized Nick and Honey depart, dawn light seeps into the room, and Martha and George's screaming insults wind down to murmured monosyllables. But I'm still cringing at all that emotional and physical battering, which unfolded with the efficiency of a well-honed habit. To me, George's coup looks like just another arc in a vicious circle. Am I supposed to believe that tomorrow will magically bring sobriety, self-knowledge, emotional responsibility? Of the last thirty-three lines in the play, eleven consist of the affirmation, "Yes." Product as I am of the Age of Therapy and Twelve-Step Programs, all I can say is, "I don't think so." ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It is the recipient of the Oregon Book Award for fiction in 2001.

POETRY

BY LI-YOUNG LEE

Praise Them

The birds don't alter space.
They reveal it. The sky
never fills with any
leftover flying. They leave
nothing to trace. It is our own
astonishment collects
in chill air. Be glad.
They equal their due
moment never begging,
and enter ours
without parting day. See
how three birds in a winter tree
make the tree barer.
Two fly away, and new rooms
open in December.
Give up what you guessed
about a whirring heart, the little
beaks and claws, their constant hunger.
We're the nervous ones.
If even one of our violent number
could be gentle
long enough that one of them
found it safe inside
our finally untroubled and untroubling gaze,
who wouldn't hear
what singing completes us?

Li-Young Lee recently read in Oregon from his latest book of poems, *Book of My Nights* (BOA, 2001) in which this month's poem appears. He is the author of two earlier books of poems, *Rose* and *The City in Which I Love You*, and a book-length prose poem, *The Winged Seed*. He has received many literary awards, including *The American Book Award* of the Before Columbus Foundation, *The Lannan Foundation Literary Award*, and the PEN Oakland/Josephine Miles Award. He lives in Chicago with his wife and two sons. ("Praise Them" is used with permission.)

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:
Patty and Vince Wixon, *Jefferson Monthly* poetry editors
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